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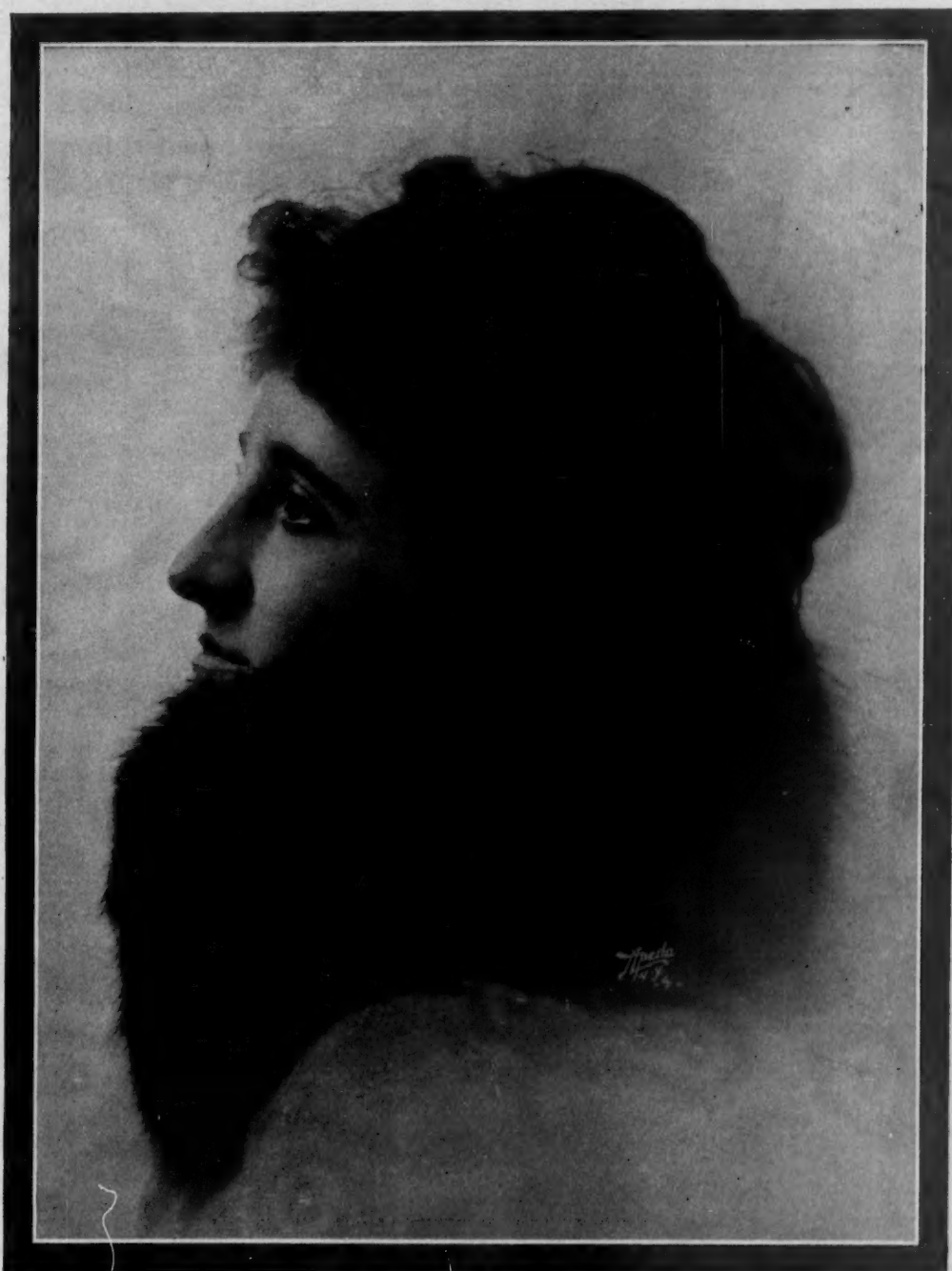
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NEW YORK, THURSDAY, MAY 10, 1917

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## THE S. A. S. IN OPÉRA COMIQUE

### Performance and Audience Equally Brilliant

The Society of American Singers opened its two weeks' season of opéra comique on Monday evening, May 7, at the Lyceum Theater, New York, presenting in English versions of Pergolesi's "La Serva Padrona" ("The Maid Mistress") and Donizetti's "Il Campanello di Notte" ("The Night Bell"). The theater was filled by a most enthusiastic audience, which included a great many prominent musicians and music lovers. Both Giulio Gatti-Casazza and Cleofonte Campanini were present.

David Bispham, in fine voice and at the height of his powers as a comedian, was the central character about which both plots revolved. In the Pergolesi work Florence Easton MacLennan proved a worthy partner to him and in the Donizetti farce Albert Reiss and Lucy Gates were his capable and highly amusing associates. Artur Bodanzky conducted both works.

The latter part of this week Gounod's "The Mock Doctor," founded on Molière's "Médecin malgré lui," will be presented with Percy Hemus in the principal role. Next week the successes of last year, Mozart's "The Impresario" and "Bastien and Bastienne," will be added to this week's repertoire. The next issue of the MUSICAL COURIER will contain an extended notice of the performances of the first week.

### An Interesting Appeal

Below is a letter which was sent recently to William Wade Hinshaw, the baritone, by an inmate of a state prison of the northwest. If any one feels inclined to contribute old or new copies of the books which are mentioned, they can be sent to the MUSICAL COURIER, with reference made to this article, and they will be forwarded.

March 14, 1917.

MY DEAR MR. HINSHAW—In intruding upon your attention I am taking advantage of my own necessities and my personal knowledge of your interest in music and musicians, and offer the following prefatory statement in explanation but not extenuation of the fact that I am an inmate of the state prison.

Following the death of my wife and two little ones, who were burned to death a little over a year ago, I lost my grip on things in general and myself in particular and in contradiction to my normal inclination and habit in life sought the reprieve of alcoholic excess, the futility of the quest finding itself in the eventuality of a two to four years sentence here.

I am a New England man and a musician, finishing upon piano under Sherwood and upon violin under Brieux, of London. I am now studying the arranging of symphony and require a broader knowledge of harmony and composition and am particularly anxious to secure as textbooks Logier's "Comprehensive Course in Music, Harmony and Composition" with the included arranged treatise on modern instrumentation and orchestration, and "The Practical Band Arranger" by Laurendau (published by Fischer).

I find, as have others, that one's surest and inevitable wage is material penury and so I am unable to secure these books. On the other hand, I am still a young man and restored to normality I am so anxious to better equip myself in my profession and the advantage of these text books is of such obvious and incomparable value to me that I am addressing you in the hope that you may feel warranted and inclined in making it possible for me to secure them.

If you decide to favor me in the matter, I shall consider it a privilege to be permitted to keep in occasional touch with you that you may be advised of my progress and to submit at your convenience and pleasure the results of my further studies.

Thanking you in advance for the courtesy of a reply and with kindest regards I remain,  
Very respectfully yours,

### What Modest Altschuler Really Said

Modest Altschuler writes the following from way up in Canada where he is leading his orchestra on its spring tour.

London, Canada, May 2, 1917.

The Editor, Musical Courier:

May I ask you to do me the favor of correcting one or two inaccuracies in your correspondent's report of my talk on behalf of a national conservatory, given at the publicity luncheon during the recent biennial meeting of the National Federation of Music Clubs in Birmingham, Alabama?

In the first place I am quoted as saying that Glinka was the founder of the first national conservatory in Moscow. This could hardly be correct since Glinka died in 1853 and the conservatory was not opened until 1862. The real founder was Rubinstein. Furthermore Tchaikowsky was not a pupil of Glinka, although a great admirer of the earlier composer. Tchaikowsky was the first graduate composer of the conservatory, however.

Thanking you for the space,

Very sincerely yours,  
(Signed) MODEST ALTSCHULER,  
Conductor, Russian Symphony Orchestra.

### Nikisch Cancels Norway Tour

According to a cablegram sent to daily papers in New York, Arthur Nikisch, conductor of the Berlin Philharmonic Orchestra, who had been arranging a series of concerts to be given in Scandinavian countries by that orchestra, has cancelled his arrangements for the appearances in Norway, "because of the hostile feeling aroused there as a result of the German submarine campaign." On the other hand, the anti-Nikisch agitation in Norway is criticised by musicians on the ground that "music should not be affected by international disagreements."

### Bohemians Honor Kneisel Quartet

The Bohemians, one of the two big music clubs of New York, gave a dinner and entertainment last Saturday evening at the Hotel Biltmore in honor of the Kneisel Quartet, which recently disbanded permanently. About 500 persons were present, chiefly representa-

tives of the musical profession. The dinner was arranged by Sigmund Herzog, and the toastmaster was Rubin Goldmark. Speeches were made by the latter, by Louis Svecenski, Oswald Garrison Villard, August Fraemcke and Frank Lawrence, president of the Lotos Club. As part of the entertainment very clever imitations were given of the Kneisel Quartet, Leopold Godowsky, Leo Ornstein, Eugen Ysaye and John Philip Sousa. Hy Mayer contributed some of his clever caricatures, and Edwin F. Goldman led an excellent orchestra with much spirit.

## NEW ARTISTS ENGAGED BY CAMPANINI FOR CHICAGO OPERA SEASON

Among the new artists engaged for the Chicago Opera next season by Cleofonte Campanini are: Marthe Chenal, soprano, of the Paris Opéra Comique; Charles Fontaine, French tenor, and, as already announced in these columns, Genevieve Vix, soprano of the Opéra Comique, Paris. Carlo Galeffi, Italian baritone, and Vanni Marçoux, French baritone, have also been signed by Campanini, but due to the war their coming is a matter of uncertainty. Maude Fay also has been secured for several guest performances. Desiring to show his interest in American art in music, Cleofonte Campanini will produce Henry Hadley's opera in three acts, "Azora," and Arthur Nevin's one act opera, "Daughter of the Forest." Both operas will be presented with an American cast and sung in English. He has also contracted for Hadley's new opera, "The Garden of Allah," which will be produced in the season of 1918-19.

### Muratore and Cavalieri Both Ill

On Monday of last week Lucien Muratore, the distinguished French tenor, suffered from an attack of appendicitis and was taken to a New York sanitarium. His wife, Lina Cavalieri, while attending him in the sanitarium, was stricken herself with the same disease and underwent an immediate operation, which was successful. She is now on the road to recovery.

Lucien Muratore's condition has steadily improved since he entered the sanitarium and it is probable that the necessity of an operation for him will be avoided.

### A Record Event

George C. Jell, manager of the Columbia Graphophone Company, New York, and Aileen Shea, a society favorite and skilled vocal amateur of Memphis, Tenn., were married very recently. Mr. and Mrs. Jell will reside in the metropolis.

### Dr. Kunwald Here

Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, was in town last week, on business and pleasure bent. It is probable that he will spend the summer in Michigan, at one of the lake resorts.

## LA SCALA PRODUCES "IL MACIGNO" BY TWENTY-YEAR OLD COMPOSER

### Victor de Sabata Proclaimed as New Italian Genius—Success of American Soprano at Florence—Ancient Music at the Milan Conservatory

Hotel Diana, Milan, Italy, April 4, 1917.

The La Scala season came to a close last night. On March 31 the première took place of a new opera, "Il Macigno," written by a very young composer, Victor de Sabata, to the libretto of Alberto Colantuoni. Victor de Sabata is now only twenty-four years of age. He wrote "Il Macigno" when he was twenty, and the La Scala management has been intending to produce it for the last two years. The première was awaited with much curious interest, as De Sabata is considered a young genius.

The story of the opera in brief is this: The inhabitants of Torrana and Caiello, villages in the Sibillini mountains which form part of the Appennine chain, are traditional enemies. Torrana stands on the top of a precipitous mountain and Caiello in the valley immediately underneath. Hanging over the precipice is an immense boulder (Il Macigno).

It is the feast of St. Palazia, protector of Torrana. The villagers are celebrating the joyful event when news comes that the Caiellesi have set fire to a crucifix in Torranean territory. Furious indignation culminates in a challenge being launched at the Caiellesi to fight "three scythes and three." The first act closes with Driada, the beauty of Torrana, alone with her lover, Ibetto, of Caiello, who has risked the perilous ascent to see his sweetheart. Ibetto succeeds in persuading Driada to leave Torrana.

The second act opens with the lovers ready to leave. It is dawn. Driada says farewell to Torrana and descends the mountain with her lover. The flight is detected by Lionetta, who warns the village just as the chosen warriors are about to leave. Martano, an unsuccessful suitor of Driada's, conceives the idea of a complete vendetta, to

## MASCAGNI'S "LODOLETTA"

### Rome Receives New Opera With Favor

Press dispatches from Rome announce the first production on April 4 of a new opera by Pietro Mascagni, "Lodoletta," or "The Little Skylark." The libretto by Forzano is a sweet, simple story, apparently deriving its inspiration from Ouida's "Two Little Wooden Shoes." The first two acts occur in Holland, and the third in Paris. According to press dispatches, the Roman audience applauded both work and composer most enthusiastically. Without doubt the work scored an outward success, but one is always suspicious of these new Mascagni successes. There have been too many of them, especially in Rome, where the composer of "Cavalleria-Rusticana" is a great popular favorite.

### Charles Hackett for South America

In addition to the foreign artists for the Italian season at the Teatro Colon, Buenos Aires, a list of whom was given in last week's MUSICAL COURIER, America will be represented (as exclusively announced several weeks ago in this paper) by Charles Hackett, the tenor, who has made such a phenomenal success in Italy this past season. Besides leading roles in the standard repertoire, Mr. Hackett will sing the principal tenor role in Mascagni's new opera, "Lodoletta," one of the two principal tenor roles in Puccini's new opera, "La Rondine."

### Erie Music Festival Opens

(By Telegram)

Erie, Pa., May 7, 1917.

The Erie Music Festival opened tonight with big success for Morris Gabriel Williams, conductor; chorus, orchestra, Marcella Craft, Arthur Middleton, and Edgar Nelson. A large audience was in attendance. Tomorrow promises another success with the same soloists.

J. A. R.

### Joseph Bonnet Not Returning to France

The MUSICAL COURIER has learned that Joseph Bonnet has received an extension of his leave of absence so that he will not be obliged to return to France this summer as he had expected. The distinguished organist will remain in this country and, as already announced, will make a concert tour through the United States during the season 1917-1918.

### Last Chance to Get Home

The steamer which took the Austrian Ambassador, Count Tarnowski, who never really got to be an ambassador, back to Europe, took some prominent musical people along also. There were, among others, Elena Gerhardt and Julia Culp, Lieder singers; Marguerite Melville-Liszewska, pianist, and Emil Polak, German conductor of the Chicago Opera Association.

hurl the huge boulder down on the village and crush all out of existence. The work is difficult and long, but finally the boulder is heaved from its groundings and sent on its way just as the wedding bells ring out announcing at the same time the arrival and the marriage of the lovers.

In the third act Driada and Ibetto are lying mortally wounded among the ruins of the church and the Torranean arrive only in time to see them die in each other's arms murmuring words of love.

De Sabata's music is quite prodigal of loudly dramatic moments. His chief influence appear to come from Wagner, Strauss and Catalani. His conception of what music drama should portray is reflected in the continuous rise and fall of his orchestra, whose contrapuntal intricacies are intertwined with remarkable skill. If he appears to have accumulated an excess of sonority, he has but faithfully interpreted the author's meaning: such complex polyphony is intended to illustrate that collective passion which is the dominant feature of the opera. He has not forgotten, however, the importance of individual expression and breaks away occasionally, when the libretto permits, into passionate phrases, denoting the possession of a real melodic turn.

Victor de Sabata was born at Trieste of Italian parents in 1892. He entered the Milan Conservatory at nine years of age and left it at nineteen a gold medalist when he was offered the libretto of "Il Macigno." He took two years to complete the opera. The opera had a good success on the opening night, and the composer, together with the librettist, Alberto Colantuoni, was called before the curtain several times. The principal parts were in the

(Continued on page 12.)



## DUBOIS' "SEVEN LAST WORDS OF CHRIST" CELEBRATES ITS GOLDEN JUBILEE

The Veteran Composer Present at Its Gala Performance—New Ravel Ballet, "Adelaide," at the Opera—"The Legend of St. Christopher," by Vincent d'Indy Has a First Hearing Under Chevillard—Two Great Italian Baritones, Ruffo and Battistini, Singing in Paris

30 Rue Marbeuf (Champs-Élysées), Paris, April 12, 1917.

The Associations Colonne-Lamoureux ended their musical season of twenty-four subscription concerts at the Salle Gaveau with a most interesting program, both directors taking part. M. Chevillard, conducting the first part, gave a first audition of the "Légende de Saint-Christophe," the fine work of Vincent d'Indy which will be represented at the Opéra after the war. The Legend is a sacred subject

in three acts in a new form. Dramatic scenes, narratives and symphonies (symphonic movements), are blended. The first part of the second act (interpreted by M. Huberty, of the Opéra), shows the giant Aufferus—the future Christopher—seeking Heaven's King. In his quest he travels the whole world over finally returning to his native land, and there is the One he sought whose attribute is perfect Truth.

A long symphony, preceded by an explicative recitative, describes Aufferus' peregrinations. There is a concise solidity in a form extremely complex, a bursting splendor of tone and color in the orchestra with an ingenuous mysticism of ideas.

M. Pierné gave the admirable "Requiem" of Gabriel Fauré, one of the works of modern French music very seldom heard. It resembles in the purity of its lines, its sober, elegant style the grand old Greek architecture. The "Requiem" is filled with restrained strength and compassion calming the deepest sorrows. On the program were also the "Symphony Eroica" of Beethoven; and the interlude from the "Redemption" by César Franck.

### The Conservatoire Orchestra in Switzerland

The orchestra of the Société du Conservatoire, under the direction of André Messager, has given most successful concerts in Switzerland. The first essay of a French orchestra in the land of William Tell is certainly a prelude to many more agreeable visits. M. Messager and his collaborators were fêted everywhere and the Swiss newspapers are unanimous in their praise of the perfect technical mastery, the sonorities and subtle finish of the French orchestra.

### Concerts at the Palais de Glace

One of the events of the musical season has been the rendition of Rossini's "Stabat Mater" at the Palais de

Glace, with Mmes. Rose Féart, Rose Hellbronner, Cosset and M. Narçon, of the Opéra; M.M. Moisson and Jan Rader. M.M. Guillaume (violin), Louis Bas (horn), Jean Gay (harp); orchestra and chorus. The fifth and last Festival César Franck was held at the Palais on Easter Monday with Jeanne Montjovet, Ricardo Vines and the Quatuor Poulet. The program comprised César Franck's Quartette, Quintette, Sonata (for piano and violin), the Prélude, Chorale and Fugue, the "Béatitudes," "Redemption," "Nocturne" and the "Mariage des Roses."

### Fiftieth Anniversary Performance of a Dubois Work

At the Salle Gaveau, on the afternoon of Holy Thursday, April 5, the fiftieth anniversary performance of the "Seven Last Words of Christ" by Théodore Dubois, was celebrated in a concert arranged by the American organist Gustin Wright, for the benefit of the "Oeuvre de Protection" which is under the patronage of the American Ambassador and Mrs. William G. Sharp, and various other high personages. The soloists were Mme. Bureau-Berthelot, soprano, Fernand Francell, tenor, and John Byrne, American baritone, with Mlle. Pociéy at the organ, and a chorus and orchestra under the direction of Gustin Wright.

"Le Pater," for soprano, with choir of female voices, organ and strings, which preceded the "Seven Last Words of Christ," also the first and concluding parts of the latter work, were conducted by the composer, Théodore Dubois, in person, who is eighty years of age. In the first part of the program Mr. Wright was heard as soloist at the organ in a "Meditation" for organ and orchestra under direction of its composer, Charles Lefebvre. This was followed by César Franck music, including the choral numbers "Domine Deus" and the "150th Psalm," interpreted by the Chanteurs Classiques of Passy, with Germaine Tailleferre at the organ, under direction of Mr. Wright. The program terminated with the "Star Spangled Banner" and "La Marseillaise" for solo, chorus, organ and orchestra. When the "Star Spangled Banner" (sung by Mr. Byrne), was heard, there was a demonstration in honor of the United States. Mrs. Sharp, wife of the American Ambassador, who occupied a box with members of her family, was saluted by the entire audience, which joined in the chorus, waving French and American flags. The concert falling on the day that America announced a state of war with Germany, wild enthusiasm reigned. The "Star Spangled Banner" was followed by the "Marseillaise" (sung by Mme. Viratelle) when another ovation followed and cries of "Vive l'Amérique; Vive l'Amérique" were heard above the music.

### The New Ravel Ballet

It has been said of the composer of "L'Heure Espagnole" that his music might be illustrated by a scenic adaptation; the success of "Ma Mère l'Oye" at the Théâtre des Arts, and "Daphnis et Chloé" at the Châtelet proved the correctness of the suggestion. It is with "Adelaide" (or "The Language of Flowers") that the same illustrative conditions of Maurice Ravel's music entered the Opéra on Easter Sunday. The choreography was entrusted to M. Ambrosini; the costumes designed by M. Maxime Delthomas; the orchestral execution directed by M. Gabriel Grovez. Aida Boni and M. Aveline danced for the first time in the ballet "Adelaide."

### At the Opéra

Jeanne Borel, who by permission of the Opéra-Comique management sang with success the rôle of Amneris in "Aida," has equal mastery as Dalila. The rôle of Samson was sung by M. Lafitte. "Hamlet" has been once more applauded on the stage of the Paris Opéra. This favorite work of Ambroise Thomas was sympathetically interpreted by Mmes. Campredon and Lapeyrette, M.M. Lestilly, Huberty and Gresse. In the fourth act "la Fête du Printemps" was danced by the young star, Jeanne Dumas, whose début in "Patrie" was so brilliant. On Saturday night Signor Battistini appears in the title rôle of "Hamlet."

### Ruffo in Paris

Thanks to the intervention of the Italian Ambassador in Paris, the Italian War Minister has just granted a special permission to the celebrated Italian baritone, Titta Ruffo, mobilized, to assist with his great talent at the grand tri-color matinée in aid of the Central Committee of Assistance for the military affected with tuberculosis. This fête, originally fixed for March 30, will take place April 27 at the Paris Opéra-Comique.

The composer, Gaston Lemaire, has just finished, after a delicate scenario of Rodolphe Darzens, the score of a "Ballabile" for children entitled "Pierrot venge son Rival," of which the music and subject theme are original in evolution.

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From the conductor and the manager of the Newark, N. J., Festival to the conductor and the manager of the Ann Arbor, Mich., Festival.

Lucy Gates substituted Galli-Curci here to-night immense success ten thousand in audience advise your immediately securing her, fill your Galli-Curci cancellation

Signed

C. Mortimer Wiske  
Geo. A. Kuhn



*Lucy Gates*

Season 1917-1918

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From the conductor and the manager of the Ann Arbor, Mich., Festival to the management, coming season, of Miss Lucy Gates, Soprano.

Lucy Gates received ovation here last night, substituting for Galli-Curci. Five thousand packed house and demanded numerous encores and recalls.

Signed

Albert A. Stanley  
Charles A. Sink

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His singing in performance of "The Messiah" with People's Choral Union of Boston, April 27, creates excellent impression.

"Mr. Wiederhold is a bass-baritone of fine, virile voice, well chiseled enunciation and a persuasive authority which accompanies the just interpretation of oratorio."  
—Boston Globe.





THEODORE DUBOIS, COMPOSER (right), GUSTIN WRIGHT, ORGANIST AND CONDUCTOR, AND CHORUS OF PASSY SINGERS AT THE SALLE GAVEAU, PARIS.

cations of ancient art and have touching allusions to tragic actualities.

#### Madame Werthimber Passes Away

It is interesting to recall that Mme. Palmyre Werthimber, who has just passed away, replaced Faure at the Opéra-Comique in "Le Pardon Ploermal," in which the famous contralto appeared in travesty. One remembers also her magnificent interpretation of Fidès in "Le Prophète" when she succeeded Pauline Viardot, and her creation of Galathée in company with Delphine Ugalde.

#### Jules Pacra's Memory Honored

The obsequies of Jules Pacra took place on Tuesday, April 10. The regretted doyen of the lyric artists was eighty-five years of age. He was the founder and honorary president of the Société de secours mutuel des artistes lyriques.

COMTE DE DELMA-HEIDE.

#### Rothwell Adds to Song Literature

A notable addition to the song literature of the season will be the group of six songs which Walter Henry Rothwell, the distinguished conductor and composer, has just

completed. The songs are from German text, and the admirable translations are by Louis Untermeyer, whose poems are so much admired in the literary world. One of the songs is written for contralto and five are for soprano voice. They have not as yet been published and have only been heard in private recital at Mr. Rothwell's home. During the summer Mr. Rothwell expects to complete the song "Bacchanale," which he is composing to the text of Mr. Untermeyer's poem of that name.

#### Instruction in Public School Music at Yale University

The organization of a course in public school music in the music department of Yale University is a significant event indicating the interest of the higher institutions of music instruction in the improvement of conditions in the teaching of school music. It is recognition of the fact that upon the training which children get in school their future musical development must largely depend. That the level of musical taste and appreciation is not as high as it should be in this country, speaking generally, is directly due to the fact that the work in music in the public schools has rather signally failed to accomplish what may reasonably be expected of it, and this condition is largely due to the absence of trained specialists for this work. Of course, there are many and notable exceptions to this rule; yet that it is the rule no one acquainted with the true state of affairs can possibly deny. There is ample ground to hope that the organization of this department in the famous school presided over by Dr. Horatio Parker will have a large influence in remedying this condition.

Clayton E. Hotchkiss of Stamford, Conn., who has been appointed to take charge of this department, speaks as follows about the purpose of the school:

It will be the aim of this department to send out supervisors of music who not only know the methods of teaching school music, but who are thorough musicians as well. We hope to improve the teaching of school music along the following very definite lines:

In the first place, voice training for children will be made one of the essential features of the work. We do not, of course, expect to make vocal soloists out of all the children in the public schools, but the child voice should be conserved, strengthened and prepared for subsequent special training, if the pupil has the natural ability. Sight reading will be rapidly, thoroughly, and efficiently taught, not as an end in itself, but as a key by which the children may unlock the vast treasures of musical literature.

Musical appreciation will be one of the cornerstones of the work. We have a definitely planned course by which the masterpieces of musical art will be presented to the children from the beginning of their school work. For this purpose phonographs and mechanical players can be utilized in the classroom, but training in appreciation of music will not be confined to listening on the part of the children. They will be made acquainted with the great musical art works through singing selections from them which are within their ability. As an essential part of the work in musical appreciation, we shall endeavor to set up in the minds of the pupils definite standards as to what is good and what is not, thus insuring intelligent discrimination. So much for the work in the grades.

Our outline of high school work calls for the development of chorus singing and the study of the masterpieces of choral art. Our graduates will be prepared to teach theory and harmony, and to organize and conduct high school orchestras. The work in musical appreciation, begun in the grades, will be carried to its logical conclusion.

A very important feature of the course will be observation work and practice teaching by the students in the public schools of New Haven. We expect by this means to make the course not only complete on the theoretical side, but efficient on the practical side as well. Our students will graduate not as inexperienced beginners, but as trained supervisors.

We look forward to the time when men and women shall go out from this school into their respective communities trained and ready to inspire the pupils committed to their charge with a genuine love for and appreciation of the best music based upon a solid foundation of individual as well as class instruction in the theory and technique of the art.

The course will be open to men and women who have had at least a High School education. Candidates must be able to sing at sight and play the piano.

Mr. Hotchkiss is a man whose work in the schools where he has supervised the music has been uniformly successful. He was born in Wallingford, Conn., is a product of the public school system of Hartford, Conn., graduated from the music department of Yale in 1908, and from the Northampton School of Music Pedagogy in 1909. His first teaching experience was in the public schools of Winchendon, Mass. Leaving there, he took charge of the work in the Normal School at Keene, N. H. He has been supervisor of music in Stamford, Conn., for the last three years. In addition to his school work, Mr. Hotchkiss is organist of the First Presbyterian Church in Stamford and conductor of the Stamford Choral Society.

# KATHLEEN HART BIBB

SOPRANO



#### THE CONCERT SURPRISE OF THE SEASON

WHOSE SPRING TOUR WAS CONCLUDED WITH A RECITAL AT THE ZIEGFELD THEATRE, CHICAGO, WEDNESDAY, APRIL 25, WHERE SHE APPEARED IN THE CARL D. KINSEY SERIES OF ARTIST MUSICALES, AND OF WHICH THE PRESS HAS THE FOLLOWING TO SAY:

The Carl D. Kinsey series of artist recitals closed yesterday with a delightful recital by the talented Kathleen Hart-Bibb, soprano, assisted by the not less talented Frank Bibb at the piano.

Mrs. Hart-Bibb's account of herself vocally and interpretatively seems to point to a wide range of activity in the employment of her gifts.

Her program was as artistically arranged as it was delivered. If the classical style was lacking in Pergolesi's "Se tu m'ami" and Jommelli's "Chi vuol comprer," there was nothing to criticize in the Weckerlin "Minuet de Martini" where her lovely voice was at its best, and which could easily have been encored. The old English song and Bishop's "Dashing White Sergeant" were equally charming and intelligently read. One must mention the admirable style of Rubinstein's "Es blinkt der tau." Enunciation and diction were perfect.

Mrs. Hart-Bibb's success was only what this refreshing artist merits.

Frank Bibb was an auxiliary joy, his accompaniments a fitting balance to Mrs. Hart-Bibb's performances.

Herman Devries in  
Chicago Evening American.

Kathleen Hart-Bibb, soprano, with the assistance of Frank Bibb, accompanist, was heard yesterday morning in the last matinee recital of the Ziegfeld Theatre series. She offered the usual sequence of renaissance and modern German, French and English songs.

Daintiness and delicacy, elegance and gentle mirth gained full appreciation from Mrs. Bibb. Discreetly she had arranged a program that avoided deep emotion, for her voice is not notable for warmth. This wisdom should be placed to Mrs. Bibb's everlasting credit, for it permitted her to do only her best, and her best is delightful. She sang with accuracy, some coloratura ability and a feeling for the niceties of intonation.

Stanley K. Faye in  
Chicago Daily News.

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ADDRESS

HOTEL WELLINGTON NEW YORK CITY

## ANN ARBOR MAY FESTIVAL PROVIDES SIX EXCELLENT PROGRAMS

Capacity Houses Applaud High Standard of Work Done by Choral Union and Famous Soloists

Wednesday evening, May 2, initiated the 1917 Ann Arbor May Festival, said to be the best in its history. The Chicago Symphony Orchestra, Frederick A. Stock, conductor, and Louise Homer, contralto, furnished a program at Hill Auditorium which proved to be an auspicious opening for the occasion. In addition to the scheduled numbers, the audience, numbering about 5,000, joined with the chorus in the singing of "America," to orchestral accompaniment, at the opening. The orchestral numbers were Dvorak's "Othello" overture, Brahms' symphony No. 3, in F major, Delius' "A Dance Rhapsody" and Sibelius' symphonic poem, "Finlandia." Mme. Homer was heard in four arias, "Ombra mai fu," from "Xerxes" (Handel); "Che faro senza Eurydice," from "Orpheus et Eurydice" (Gluck); "Nobil Signor," from "The Prophet" (Meyerbeer), and "O don fatale," from "Don Carlos" (Verdi). She was accorded an enthusiastic reception and responded with five encores. Mrs. George Rhead, of the University Music School faculty, played the piano accompaniment.

### Thursday Evening, May 3

Thursday evening, preceding the formal program, "The Hymn of Consecration," by Prof. Albert A. Stanley, of the University School of Music (words by Oliver Wendell Holmes), was sung by the chorus and audience. This was composed by Professor Stanley in honor of the two divisions of naval militia which have just been recruited from the University of Michigan. Incidental Music and the

negotiated the good points of the choruses was sufficient to repay Conductor Stanley for the time and effort he had put into the work.

### Friday Afternoon, May 4

Ethel Leginska, the famous pianist, was the soloist for the Friday afternoon concert. The other participants were the Children's Chorus of 500 voices, the Chicago Symphony Orchestra, Albert A. Stanley and Frederick Stock, conductors. "America," rousingly sung by the big chorus of school children and audience, opened the program. Fletcher's "The Walrus and the Carpenter" followed, given by the children's chorus with the same success attained in its debut in the same work a few years ago. Following this, baskets of flowers were presented by the children to Dr. Stanley and the members of the orchestra. The symphony, C major, "Jupiter" (Mozart), and the concerto for piano, No. 4, D minor (Rubinstein), made up the remainder of the program, in which soloist and orchestra acquitted themselves with the usual high standard of musicianship.

### Evening

Mme. Galli-Curci, announced for the Friday evening concert, was unable to appear on account of illness. The Ann Arbor management was not notified of the cancellation until Wednesday forenoon, and after scores of telegrams and long distance communications between New York and Ann Arbor, Lucy Gates, who had

No. 3, E major (Alfven), "Molly on the Shore," "Mock Morris," "Shepherd's Hey" (Grainger), and "Siegfried's Rhine Journey" from "Die Götterdämmerung" (Wagner).

### Saturday Afternoon, May 5

Richard Keys Biggs, organist; Anna Schram-Imig, mezzo-soprano, a student of Theodore Harrison, of the School of Music faculty, and Frances Louise Hamilton, accompanist, furnished the Saturday afternoon number. This was a splendid concert, both artists being recalled many times and several encores demanded. The program is printed in full below: Sonata in G minor (Pjatti), songs, "Schmerzen" (Wagner), "Zur Ruh" (Wolf), "Zueignung" (Strauss), Anna Schram-Imig; "Meditation" from first symphony (Widor), scherzo (Dethier), fantasia in C minor (Bach), "Chant de Printemps," "Elfen" (Bonnet); songs, "I Am Thy Harp" (Woodman), "The Cry of Rachel" (Salter), "The Bird of the Wilderness" (Horsman), Mrs. Schram-Imig; "Liebestod," from "Tristan" (Wagner), overture, "Sakuntala" (Goldmark).

### Evening

"Aida" was the Saturday evening offering with the following cast: Aida, Maude Fay; Amneris, Margaret Matzenauer; High Priestess, Lois M. Johnston; Radames, Giovanni Martinelli; Amonasro, Giuseppe de Luca; Ramphis, Gustaf Holmquist; The King, Gustaf Holmquist; The Messenger, Charles B. Sikes, and the Choral Union. The orchestral accompaniments were furnished by the Chicago Symphony and Albert A. Stanley conducted.

There was considerable uncertainty just preceding the performance as to who would sing the part of Ramphis. Owing to illness William Wade Hinshaw was obliged to cancel his engagement to sing this role. His place was to be taken by Arthur Middleton, who after an engagement in Kansas City hoped to reach Ann Arbor at 6 o'clock Saturday night and to do the work without rehearsal. Mr. Middleton missed his train in Chicago, hence Holmquist's appearance in the double



PROMINENT FIGURES OF THE MUSIC FESTIVAL HELD LAST WEEK AT ANN ARBOR, MICH.

Upper row, left to right, Maude Fay, Anna Schram-Imig, Chase B. Sikes, Lois M. Johnston, Richard Keys Biggs. Lower row, Charles A. Sink, Albert A. Stanley, Gustaf Holmquist.

Funeral March from "Grania and Diarmid," and "The Dream of Gerontius" (Elgar) made up the program of the evening. The participants were Morgan Kingston, tenor; Christine Miller, contralto; Gustaf Holmquist, basso; the Choral Union, Earl V. Moore, organist; the Chicago Symphony Orchestra, and Albert A. Stanley, conductor.

Prolonged applause greeted the singing of Mr. Stanley's "Hymn of Consecration," which struck a responsive chord of patriotism. Artists and Choral Union did particularly good work in the cantata. Morgan Kingston sang impressively. Christine Miller was, as always, satisfactory, and Gustaf Holmquist made the most of the short passages allotted to him. The effective manner in which the choral

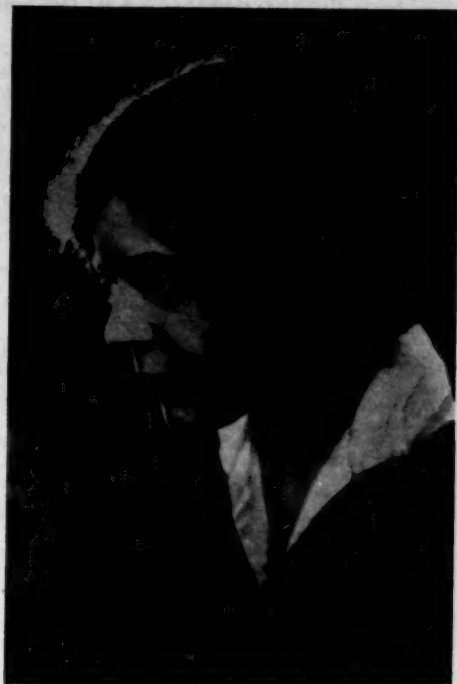
a few evenings previously substituted at the Newark Festival on short notice for Mme. Galli-Curci, was secured on Thursday morning and reached Ann Arbor on Friday morning. Miss Gates' "First Aid" won her an ovation, when she sang before a capacity house of 5,000 people. Her numerous recalls brought forth at least a dozen encores. Her program numbers were the same as those already announced for Mme. Galli-Curci. These included arias from "The Magic Flute" (Mozart), "Caro Nome" from "Rigoletto" (Verdi), and "The Bell Song" from "Lakmé" (Delibes). The orchestral numbers, directed by Conductor Stock, were overture, "Fingal's Cave" (Mendelssohn), symphony,

role of King and Ramphis. This he did without rehearsal and made a big hit. Johnston and Sikes, who appeared in the minor roles, are students of Theodore Harrison, of the University School of Music, and sang with splendid effect. Dr. Stanley did excellent work with the chorus. This production of the Verdi opera was a concluding event of a splendid series of concerts.

### Notes

On Thursday afternoon the Alumni Association of the University School of Music held the annual meeting and (Continued on page 9.)





ABOVE (left), ETHEL LEGINSKA; (center) FREDERICK A. STOCK; (right) CHRISTINE MILLER.

### The Ann Arbor Festival

(Continued from page 8.)

luncheon. Many distinguished alumni from all parts of the country were present. Among them Professor L. L. Renwick, organist, of Detroit, a member of the first graduation class who also acted as toastmaster and gave an enthusiastic address; Minnie Davis-Sherrill, one, voice, now of Detroit; Kenneth N. Westerman, fourteen, voice; Stella Edwards-Hunt, seven, voice; and Dorothy Wines, fourteen, piano, who responded to toasts. Impromptu talks were made by Elizabeth Campbell, two; Mrs. John Mitchell and Byrl Fox Bacher, ten, voice.

The treasurer reported that the Elsa Gardner Stanley Scholarship fund founded as a memorial to Professor Stanley's daughter, a prominent alumnus of the school, who died several years ago, is steadily increasing.

Officers as follows were elected for the following year: Minnie Davis-Sherrill, president; Maud C. Kleyn, first vice-president; Della Perry, second vice-president; Nell Brown, corresponding secretary, Ada Grace Johnson, treasurer.

The next annual meeting will be held on Thursday of the May Festival week next year.

During the Festival week visitors to Ann Arbor had opportunity to witness the recruiting demonstrations of the large number of students who are drilling. Several companies are now in training preparatory to going to the front.

Capacity houses have greeted all performances.

C. A. S.



MORGAN KINGSTON.



MARGARETE MATZENAUER.

### ARTIST-PUPILS OF MME. VALERI TRIUMPHING ALL OVER THE WORLD

While Zetella Martin has been winning successes in Spain and Portugal, Iole Pastore's voice and style are arousing the enthusiasm of the music lovers of the whole Pacific coast. Mme. Matzenauer, after filling her engagements at the Metropolitan Opera House, where her appearance as the Countess in Mozart's "Le Nozze di Figaro," was one of the sensations of the season just closed, gave two concerts in Chicago and won two more triumphs.

The newspapers of San Francisco, Los Angeles, Kansas City, and Ann Harbor are full of praise for the beautiful voice and exquisite art of Maude Fay who gave a series of concerts in the above cities the latter part of April. Three artist-pupils of Mme. Valeri, viz: Hazel Moore, Ethel Stanley and Margaret Hamil, shared the wild applause of the eminent crowd that gathered to hear Ysaye on the last night of the Newark, N. J., festival, May 3. The MUSICAL COURIER will later publish the comments that the local press has made on the splendid work of these artists who have been studying exclusively in America under the tuition of Mme. Valeri.

Frida Benneche, who made some remarkable successes in several cities of New Jersey recently, is also studying with Mme. Valeri.

### Mabel Garrison's Beauty of Voice Conspicuous

One of the noteworthy features which attended the Chicago premiere of the Mahler eighth symphony was the solo work of Mabel Garrison, "whose beauty of voice was conspicuous," declares the Daily News. "Woven in and out of the stupendous contrapuntal scheme, the exquisite soprano of Mabel Garrison finds its way like a thread of celestial light," states the Chicago Evening American, "the effect of this high but ever lovely voice standing out silver-clear against the mass of tone is heart-gripping."

And after further criticism, this paper repeats its assertion that "Greatest praise must go especially to Mabel Garrison, whose voice, one must repeat, was ravishingly beautiful in its eerie purity." The critic on the Daily Journal declared that he retained "a particularly pleasant memory for Miss Garrison. Whenever her voice soared out above the tonal mass, it was as though a few extra lights had been turned on the stage," and this paper even went so far as to assert that although there was some very beautiful singing, there was "none quite so exquisite as hers." Of those who made the performance delightful in the opinion of the Chicago Daily Tribune, "Miss Garrison was one, singing the principal writing for soprano in Part I and the music for Gretchen in Part II with exquisite feeling, and in lovely, appealing voice. I think of nobody who could do just this task better than she did."

### Christine Langenhan Appears in Lebanon, Pa., Under Auspices of St. James Lutheran Church

When Christine Langenhan appeared for the second time in concert in Lebanon, Pa., recently she earned the following especial notice:

The celebrated soprano soloist was given a fine ovation by the vast audience. During the evening, whenever she appeared to sing, she was most happily received. Mme. Langenhan is a charming young woman—just twenty-eight years of age. She is a Bohemian by birth and of a very commanding appearance. She has a personality and sings with a charm that at once captivates her audience. She possesses a clear soprano voice, and which she has mastered in fine style. She is noted as an accomplished singer of songs and all her interpretations given last night were surely gems in every sense of the word. Mme. Langenhan sings with a style and expression that is most pleasing and she has a bright future before her. She received several encores and in response to the audience she sang beautifully the pretty "Lullaby" song by Cyril Scott, and also another selection which caught the crowd. A feature that added much charm and an artistic finish to her songs, was the fine work of the piano accompanist, H. Spilner, of New York, a pianist of great ability.

### Albert Wiederhold Scores

Albert Wiederhold, whose splendid baritone voice and virile interpretations have made him a general favorite wherever he has appeared, was the soloist at a concert given at Calvary M. E. Church, New York, Thursday

evening, May 3, under the auspices of the Calvary Young Men's Club. Mr. Wiederhold was scheduled to give one solo, "We'll Never Let Our Old Flag Fall" (Kelly), but his delighted audience refused to let him go until he had added three extra numbers. Among his encores was Ivor Novello's "Keep the Home Fires Burning." The other extras were songs which Mr. Wiederhold had sung with much success in the trenches and for recruiting purposes abroad. The sentiments were particularly appropriate just at this time, and his spirited rendition, coupled with a diction which made each and every word perfectly distinct, caused many a heart to beat the faster with patriotic zeal. His accompaniments were played with sympathy and understanding by A. Russ Patterson.

### Yvonne de Tréville Gives Explanatory Talk on Roumanian Folksongs

At the concert given for the benefit of the Roumanian war sufferers in New York recently, Yvonne de Tréville once more demonstrated her command of languages and at the same time made her first appearance as lecturer. In a few words she told of the folksongs of the country, then read a translation of each song before singing it in Roumanian, which she herself had made from the Roumanian text into English.

Oscar Spirescu, the able orchestral conductor who arranged these songs, has preserved the simplicity of the peasant musical form. He accompanied them at the piano, as well as the "Bell Song" from "Lakmé," which was sung by Mme. de Tréville by request. Yvonne de Tréville is probably unique in that she has already sung in fourteen languages and her repertoire of folksongs collected during her operatic tours abroad are internationally famous.

### Caroline Polhamus-Lewis in Town

Caroline Polhamus, soprano, who occupied several prominent positions in choirs of New York and vicinity until her marriage to Dr. J. P. Lewis, of her native city, San Diego, Cal., seven years ago, is in the metropolis, with the doctor, stopping at Hotel Latham, 4 East Twenty-eighth street.

## PHILADELPHIA MUSICAL DOINGS

### Karl Schneider and His Treble Clef—Marcia van Dresser in Recital—News of Clubs and Schools

Before a large and intensely interested audience, the Treble Clef, under the capable direction of Karl Schneider, rendered a finely balanced concert program on Friday evening, April 27, in Horticultural Hall. The work of the large chorus, as conducted by Mr. Schneider, is noted for its unusual excellence of tone production, sincerity of purpose, and perfection of attack. The care with which the club sang, and the assurance displayed in its work, was in every respect praiseworthy evidence of the energy devoted by the director to the most minute detail. Opening with "America," and closing with "The Star Spangled Banner," the numbers on the program were enjoyable as units, and in the entirety of their groupings. The soloists, drawn from the ranks of the Treble Clef Chorus, were Marguerite Ballbach, Edna Bougher and Ethel Batezell, all of whom sang with fine enunciation and much purity of tone. Frances Nash, a pianist of undeniable ability, was the soloist of the occasion, and her exposition of the numbers selected was greeted with prolonged and sincere applause.

#### Marcia van Dresser Recital

Under the capable direction of Arthur Judson, Marcia van Dresser appeared in recital on Friday afternoon, April 27, at the Broad Street Theater. Miss van Dresser was greeted by a large audience, and the success of her appearance in this city last year was repeated on the occasion in question with even more assurance and finality. Miss van Dresser's voice is of a beautiful quality, possessing much spiritual influence and dramatic power. Moreover, her thoughts of interpretation are of a nature that at once fixed the attention of her audience from the beginning to the end of her well arranged program. The soloist was well received, and the enthusiastic applause which greeted her efforts was a favorable indication that an annual appearance of Miss van Dresser in Philadelphia would meet with adequate support. The program was that of her recent New York recital.

#### The Sternberg School of Music Gives Twenty-seventh Annual Matinee

In Witherspoon Hall, on Saturday afternoon, April 28, the Sternberg School of Music gave the twenty-seventh annual matinee before an audience that left no seat vacant. This recital was to all intents and purposes the most entertaining and deeply appreciated effort of its kind in the

history of that well known Institution. To say that the pupils of the Sternberg School are taught not only the mere mechanics of music, but are forced to get at the meaning of the compositions they essay, is a truism. Among those who took part in the afternoon's endeavor were pupils of the Conservatory who displayed digital and mental ability of a decidedly high character. The program was rendered additionally interesting by the appearance of ten members from the Philadelphia Orchestra who assisted the soloists in various numbers offered. Those participating in the program were Anastine Hirst, Florence Pratt, Virginia Butcher, Ethel Vanzant, Bernard Heyl, Virginia Hunsberger, Louise Rutherford, Ellen Pfaff, Katharine Reeve, Beatrice Genahr, Dorothy Diehl, Russell Mount, Harry Mayer, Marion Trumbower, Helen Krook, Helen McCarthy, Jean Stadler, Rose Kahn, Mildred Mack, Gertrude Belber, Mildred Kline, Harriet Smith, Ella Wile, Katherine O'Boyle, Harriet E. Hoch, Ruth Wunderlich, Edith Cugley, Helen Belt, William Solodar, Alice Rossiter, Leonore Witzemann, Orca Z. Miller, Helen Bock, Bessie Strauss.

#### Jewish Newspaper Arranged Fine Concert at the Metropolitan

On Saturday evening, April 28, the Jewish Daily Forward celebrated the twentieth anniversary of its inception by arranging an excellent concert at the Metropolitan Opera House. The concert was given for the benefit of People's Relief for the War Sufferers, and the Forward was assisted in the arrangements by various organizations of a socialistic and labor nature. Among those who took part were Ossip Gabrilowitsch, Lydia Locke and Richard Forster. Aside from these artists a large body of musicians selected from the ranks of the Philadelphia Orchestra, and under the leadership of Harry W. Meyer, contributed a great portion to the artistic success of the evening. As usual Mr. Gabrilowitsch played with his inimitable style and beautiful tonal color. The first part of his appearance on the program was devoted to the works of Chopin, while his second entrance was given over to Rubinstein, Henselt and Moszkowski. Needless to say his purity of tone and excellence of dramatic power completely won the audience. Lydia Locke, coloratura soprano with a delightful voice, sang several works of light nature with pleasing results. The aria "Lo, Here the Gentle Lark," from Bishop, with flute obligato by Mr. Forster, was effective. The orchestra rendered Tchaikowsky's overture

"1812," Liszt's Hungarian rhapsody No. 2, and the "Marche Slav," by Tchaikowsky.

#### Orpheus Club Third Concert

At the Academy of Music, this city, on Saturday evening, April 28, the Orpheus Club, under the leadership of Arthur D. Woodruff, presented an excellent concert of high order. The work of the chorus of the evening was well nigh perfect, and at once stamped Mr. Woodruff a conductor of undeniably scholarly and aesthetic attainment. The phrasing of the chorus in rendering the program of the concert was a high point in the work of the entertainment. Furthermore, the tonal grading developed by the organization was of a nature that drew the attention of all those present. Louise Homer, daughter of Mme. Homer, was the soloist on the occasion.

#### Elizabeth Donato Makes Debut Under Auspices of Combs' Conservatory

Before a well filled house on Friday evening, April 27, Elizabeth Donato, assisted by the Combs Conservatory Orchestra, under the direction of Gilbert Reynolds Combs, and a number of talented vocalists gave an exemplary recital in Scottish Rite Hall.

Miss Donato is well equipped technically and possesses a refined poetic tone. Her dramatic sense displayed good proportion, and like her rhythmic ideas, as well as understanding, gave excellent promise of mature development. The introduction and allegro, op. 49, from Godard, played by the young artist, revealed much clarity of execution and commendable crystallization of thought, as did the Rubinstein concerto, op. 70, which formed the closing number of Miss Donato's part on the program. The Combs Conservatory Orchestra afforded a rather energetic but nevertheless praiseworthy background for the soloist's work, and in addition offered the "Maritana" overture by Wallace, an arrangement of Verdi's "Aida" and a charming little number entitled "Just Between Ourselves," by Mr. Combs. The assisting artists were Jenny K. Johnson, soprano; F. A. Giannini, tenor; Dusolina Giannini, mezzo-soprano; and Antonino O. Scarduzio, baritone, all of whom offered selections that were thoroughly enjoyed. Virginia Snyder proved a sympathetic and an efficient accompanist. The concert closed with spirited rendition of "The Star Spangled Banner."

#### Letitia Radcliffe Miller in Concert

In Witherspoon Hall, on Wednesday evening of last week, Letitia Radcliffe Miller rendered an interesting piano recital program.

#### Notes

Marie Boston, vocalist, gave a recital in the New Century Club on Tuesday evening of last week, before a large attendance. Miss Boston's program was well made up of numbers by Handel, Sibella, Gilchrist, Rogers, Salter, and Hadley. Edwin Evans, the well known vocalist, displayed his versatility by excellent piano accompaniments.

At the Acorn Club on Tuesday evening, April 24, Camille Plasschaert, violinist, played a program which included the Tartini G minor sonata, a fugue by the same composer, the Vieuxtemps F sharp minor concerto, and the "Havanna" of Saint-Saens. The second portion of the program was made up of groups of smaller compositions.

On Thursday evening, April 26, Alexander Zenker, violinist, gave a recital in Witherspoon Hall. Assisted by Joseph W. Clarke at the piano, Mr. Zenker presented a program which included "Variations Serieuses," Corelli-Leonard; concerto in E minor, Mendelssohn; a group of Kreisler arrangements, and the "Introduction et Rondo Capriccioso," Saint-Saens. G. M. W.

#### Buckhout's Activities

April 27 and 28, Holy Trinity Choral Club, under the direction of Mme. Buckhout, gave a concert at the Church House, New York, when a miscellaneous program of choral numbers was followed by "Trial by Jury." The club sang numbers by English and American composers, closing with "Carmena." Mme. Buckhout sang six songs by Speaks, Turner-Maley, Davis, Strickland, Gilbert and Ward-Stephens. Her encores, demanded by an enthusiastic audience, were "A Song for You" (Vanderpool), "If I but Knew" (Bartlett), "Love in April" (Kriens), and that excellent encore song, "The Need of Loving," by Terry. Henrietta Turrell Mentley, contralto, and C. R. Osgood, tenor, with Gladys Grove, accompanist, gave capable assistance. The Holy Trinity Choral Club is composed of the following singers: Mme. Buckhout, director; Miss K. A. Pott, secretary; Ellen Anderson, Gladys Barnett, Hazel Crocker, Beatrice Dwight, Katherine Gausser, Harriet Kenney, Elfreda Nagel, Dagmar Abkarian, Mary Cross, Margaret L. Bergmark, Gladys Fogg, Mrs. M. L. Harvey, B. H. Lesser, Mrs. W. H. Pott, Edith Vickers, Louise Barker, Maud Cross, Dorothy Dwight, Consuelo First, Adelaide Knight, Olga Muhlberger, Josephine Popp. "Trial by Jury" was given with a cast which gave much pleasure to the large audience present.

Mme. Buckhout gave a program of songs by Ralph Huntington Terry, the composer at the piano, at St. Luke's Parish House, Catskill, N. Y., April 25. She sang four groups of songs by Terry, "The Need of Loving" making so much effect that she had to repeat it. Another important number was Terry's "America's Prayer," which she sang to his accompaniment on the organ. Mr. Terry played several of his delightful piano pieces and Mrs. Terry gave two readings. At the close of the recital he gave a brief organ recital in the church. The affair began and ended with our two national anthems. There is to be another concert under Mme. Buckhout's direction, May 17, at this church.

## NELDA HEWITT STEVENS, Soprano

### Excerpts from her New York and Boston Recital Notices:

A recital was given in the Thirty-ninth Street Theater by Nelda Hewitt Stevens, who sings plantation songs. Dressed in the costume of 1860, with a stage setting to match, she sang ante-bellum songs in a way that interested her hearers.—*New York Herald, December 13, 1916.*

Nelda Hewitt Stevens, soprano, gave her first recital in Boston yesterday afternoon. Mrs. Stevens, a Southerner, dressed in a costume of 1860 which became her, gave a most interesting entertainment. The songs were sung in an agreeable and unpretentious manner, while the spirit of each one was fully expressed.—(Philip Hale) *Boston Herald, December 13, 1916.*



Old French Programs,  
Ante-Bellum Songs,  
Old English Songs,  
Modern Songs

Songs of the  
Various Periods  
in Costume

Nelda Hewitt Stevens gave her first recital here yesterday afternoon, presenting a program of old plantation songs and negro spirituals. Her songs had considerable interest, especially those in which a too sophisticated harmonization had not led too far from the original atmosphere. She sings them well, and the 1860 costume made a charming and appropriate background.—*New York Times, December 13, 1916.*

Costumed in hoopskirts of the period, Nelda Hewitt Stevens sang some ante-bellum plantation songs most entertainingly in Steinert Hall. Mrs. Stevens was more than suited to her undertaking. She had the cordial and sociable manner of the South, a pleasing and efficient voice, and a close and lifelong acquaintance with the dialect and spirit of the songs. Mrs. Stevens in her own way can surpass any musical scientist and technician in the exposition of folksongs. She communicates their true spirit.—*Boston Evening Transcript, December 13, 1916.*

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### A Garrigue Pupil's Success

Graham McNamee, baritone, artist-pupil of Esperanza Garrigue, appeared as soloist before the Drama Comedie Club, on April 16, at the Hotel Astor, New York. Other late April dates included appearances April 24 as soloist at a concert of the Claremont Men's Club of Jersey City, N. J., and April 26, before the Euterpe Morning Musical Club at the Waldorf-Astoria, New York. Mr. McNamee has fulfilled a long list of concert engagements before many prominent organizations this season, with many return engagements to his credit. Turning his back upon an operatic career, Mr. McNamee has been preparing himself this winter to make a specialty of oratorio and recital work, for which his excellent voice and fine style well fit him. A number of well known managers are negotiating at present for his services during next season.

### Philharmonic Society Announces 1917-1918 Plans

The Philharmonic Society of New York has issued its prospectus and announced its plans for the season 1917-1918. As in former years the regular subscription series at Carnegie Hall, New York, and at the Brooklyn Academy of Music will be given: twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons in New York and five Sunday afternoons in Brooklyn.

It will be the seventh Philharmonic season of Josef Stransky, whose contract has been extended for three years.

The society will follow its plan of the past year by giving a number of purely orchestral concerts. A long list of soloists is nevertheless presented to fill out the series of Philharmonic performances, which amount to over forty in

Greater New York. Among the artists who will appear are Josef Hofmann, Pablo Casals, Fritz Kreisler, Julia Culp, Guiomar Novaes, Joan Mañen, Carl Friedberg, Percy Grainger, Ossip Gabrilowitsch and Louis Graveure. During the season it is planned to give a Beethoven-Brahms cycle, in which the orchestra will have the assistance of the Oratorio Society of New York, Louis Koennenich, conductor. A portion of the cycle will be devoted to Beethoven's ninth symphony.

The orchestra will make its usual tours through New England, New York State, the near South and the Middle West. Most of the cities in which it appears have been established on the regular visiting list of the Philharmonic Society.

### A New Publication of the Music Teachers' National Association

"Studies in Musical Education, History, and Aesthetics," eleventh series.

This report of the thirty-eighth annual meeting, together with the papers read during the convention, make a volume of some 240 pages, published in a style uniform with the preceding volumes. There are, as usual, a number of highly instructive articles which no musician or student can read without profit. The president of the association, J. Lawrence Erb, has written on "The Musician and the Community," and written well. Arthur Foote has paid a generous tribute to the composers of neglected piano music. There is an interesting account of the "Musical instruments of the old masters," by Frances Morris, of the Metropolitan Museum. W. D. Armstrong writes about the "Relation of Poetry to Music." There are sixteen lectures in the volume, all of which are of value to those desiring

information on the subjects treated. It is hardly necessary to point out that only those considered qualified to write would be invited to contribute to such a volume.

### Tams Fills the Bill

The following happened to a well known singer appearing with an orchestra in the Middle West: "Mr. L. arrived in A-town late at night and gave his trunk check to the hotel clerk. In the morning when the trunk was not delivered to his room, he called up the clerk's desk at the hotel and was informed that the trunk had not as yet arrived. The singer had a rehearsal with orchestra and was bringing in his trunk the orchestral part of a song which he intended to give as an encore. There was great commotion when he was informed at the depot that the trunk had not arrived and must have been mislaid or lost in transit. Coming back in the afternoon to the depot, the singer was astounded when he was presented with a trunk which bore the same number as that of his check and then recollected that he had shared a room with a friend in C-town. His friend had taken his trunk to another C-town and L. had checked his friend's trunk. Desirous, if the public wanted an encore, to sing the song for which he had bought the orchestrations, L. wired to his friend at once and also to Tams Music Circulating Library of New York. To his friend he asked in the wire that his own trunk be sent to him at once by express. To Tams, he asked if they had the song orchestrated; if so, to send it directly to him. The concert was taking place several hundred miles away from New York City, yet the singer received the parcel from Tams Music Circulating Library eighteen hours before the trunk was delivered." A good story and a good "ad" for Tams Music Circulating Library.

# ANNA FITZIU

made such a wonderful success at her first appearance with the Bracale Opera Company in Havana that she was reengaged to sing important leading roles at other performances of the Opera Company in Havana and cities of the West Indies. She has just closed her season there, and is returning to the United States to fill a large number of concert dates. The following are a few of the press opinions of her appearance at San Juan, Porto Rico, where she appeared with the Bracale Opera Company:

The beautiful and noted soprano, Anna Fitziu, who scored many successes in "Goyescas" at the Metropolitan Opera, New York, made her debut here last night in the role of Floria Tosca. Miss Fitziu gave a superb interpretation of this role with her marvelous voice of extensive range and pleasing quality, also displaying purest bel canto. Her voice is even and easy from the lowest note to the highest, and it is warm and harmonious throughout. She was warmly applauded after the prayer, "Vissi d'arte," and at the end of the second and third acts.—*Heraldo de las Antillas*.

Anna Fitziu made her debut here in the role of Tosca, displaying her young and imposing personality, her extremely beautiful voice of surprising volume, resounding timbre and sweetness, as well as interpretative ability, to advantage. This artistic and complete singer has gained the enthusiastic applause of the whole public. Last night she sang with dramatic perfection and acted the finale of the second act in an inimitable way.—*El Tiempo*.

Anna Fitziu, who possesses a stupendous, harmonious and sweet voice, sang "Tosca" last night. It was a memorable night for the Municipal Theater. We are sorry that we cannot give enough space to talk about this beautiful artist, because of lack of time for this number of the paper, but we promise to give an extensive review of this splendid artist's work in the next number and also a full description of the wonderful impression she made in San Juan.—*Pica Pica*.

It is difficult to decide how to speak about this beautiful and imposing soprano, Anna Fitziu. We haven't any adjectives to explain the excellence of her voice—sweet, pure, suggestive, facile, artistic and incomparable. The public applauded her thunderously. As to voice, she is superb; and as an artist, insuperable, and she dresses the role of Tosca exquisitely.—*La Democracia*.



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AS TOSCA

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### La Scala Produces "Il Macigno"

(Continued from page 5.)

hands of Carmen Melis, soprano; Ulysses Lappas, tenor, and Giuseppe Danise, baritone.

#### Other La Scala Features

The only two other features of the last month of the season were performances in French with Italian artists of "Cadeaux de Noel" of Leroux, and Rabaud's "Marouf," given in Italian and directed by the composer.

"Marouf" had a fair success, and was given five times. The cast was excellent with Mme. Vallin-Pardo, M. Macnez, Berardi, Dentale and Azzolini.

#### Dianette Alvina Creates New Opera

To an American artist has fallen the distinction of creating the part of prima donna in a new Italian opera. "Marcella Dubois" of Marchese di Geria had its premiere at Florence at the Teatro Pergola on March 21 with the participation of Dianette Alvina. Miss Alvina probably owes the engagement to the enormous success she had just registered in the same city in "Cavalleria Rusticana." Thirteen times she sang the part of "Santuzza" and thirteen times she was obliged to repeat "Voi lo sapete, O mama." So far four performances have been given of the new opera, and each time a big personal success for the American soprano.

#### The Dal Verme Season

The Dal Verme season finished in the first week of March. The result of the season was: 146 performances of opera divided as follows: "Damnation of Faust," 14; "Matrimonio Segreto," 7; "Fanciulla del West," 16; "Cristoforo Colombo," 9; "Lorely," 9; "Trovatore," 17; "Louise," 5; "Conchita," 6; "Pagliacci," 11; "Rigoletto," 11; "Butterfly," 11; "Tosca," 12; and "Werther," 5.

#### At the Carcano

A new operatic season started on its career at the Teatro Carcano on March 23. The first opera given was "La Gioconda," which has been rapidly followed by "Rigoletto," "Traviata" and "Manon" of Massenet. The season has been put on by the Cooperativa Orchestrali e Cori.

#### At the Conservatorio

In the concert hall of the Conservatorio on March 25 a concert organized by the "Società del Quartetto" was given by the group of Madrigalists belonging to the Conservatorio. Maestro Romeo Bartoli and his substitute, Adelfo Gnocchiviani, directed. The program comprehended Italian music of the sixteenth and seventeenth century: divers forms of polyphonic music of that epoch were heard, ranging from the elaborate madrigals to the popular villanelles and ballets of simple construction.

The intrinsic value of this kind of music is not of facile comprehension to a present day Italian audience, which finds impressions more or less in affinity with those which it receives today from the "cori a voci scoperte" not at all unusual in melodramatic repertoire. Therefore, they are judged on the same level. The fact that they represent on the contrary the last designs of the artistic schools of aesthetic tendency, which have nothing in common with those from which modern music is derived, does not move the audience; probably because it has a very incomplete notion. Practically all the vehicles of expression which that music had recourse to have fallen out of use, and many of the psychological significations and technical values escape. Thus it happened that the success of this concert was only a "curiosity" success. Of the pieces which have preserved the oldest spirits of the Renaissance, Banchieri's "Contraponto bestiale" interested more than Palestrina's madrigals and the "Lamento di Arianna," a madrigal for five voices, written in the first style by Monteverde.

The success registered was very lively, and the applauds plentiful. The execution was excellent.

#### Notes

Charles Hackett has recorded yet another big success at the Costanzi of Rome. This time as Faust in Boito's "Mefistofele."

"Lodoletta," Mascagni's new opera, has not been given at La Scala this year, although it was announced as part of the repertoire. The reason is said to be that the opera is not yet complete. C. C.

#### Nicolay Re-engaged for Chicago Opera

At the last private concert of Mr. and Mrs. Fabbri, Fifth avenue, New York, Constantin Nicolay, basso, of the

Chicago Opera Association, was the feature of the evening, singing music of the sixteenth century in French and Italian. Among those present were Ignace Paderewski, who congratulated Mr. Nicolay heartily for his splendid singing and style.

Mr. Nicolay has been engaged by Guy Goltermann, for the three special open air performances of "Aida" in St. Louis. Mr. Nicolay sings the part of the King.

He has also been secured by Mr. Campanini for the Chicago Opera Association next season, which will be his seventh with that organization. He is to be represented by the Musical Bureau of the Chicago Opera.

#### Dora Becker Pleases at Paterson

"There is much to excite admiration in the playing of Dora Becker, violinist. The audience was quick to perceive and to respond. She clearly demonstrated her genius. Her first offering was Wieniawski's 'Romance and Finale,' with orchestral accompaniment. Later she played Tindelli's 'Pierrot Cue,' Kreisler's 'Viennese Song' and Burleigh's 'Northwind.' All were played with plenty of dash and fire, the first, however, meeting with most approval. The violinist is well fortified technically, her fingering is always secure, and her tone lustrous in color. There were times when she displayed an almost masculine energy." The foregoing passage is taken from the Paterson (N. J.) Morning Call of Thursday, April 26, the comment being



DORA BECKER,  
Violinist.

made regarding the appearance the previous evening of Dora Becker as soloist at the fifteenth annual festival held in Paterson, under the direction of C. Mortimer Wiske. Her success on that occasion was very genuine, as the foregoing testifies. This splendid artist is prominently identified with the musical life of Newark and northern New Jersey, and her triumph delighted the hosts of her friends, not only those who were present on this occasion, but those who were unable to enjoy this privilege as well.

#### Six von Ende School Recitals

Herwegh von Ende, director of The von Ende School of Music, New York, has issued invitation cards for a series of six recitals, reading as follows:

"The von Ende School of Music requests the honor of your company Friday evening, May 11, piano recital, Henrietta Gremmel; Wednesday evening, May 16, piano recital, Alexander Brachocki, pupil of Sigismond Stojowski; Friday evening, May 18, song recital, Ursula Mellich; Wednesday evening, May 23, violin recital, Lucille Collette; Friday evening, May 25, piano recital, Phyllida Ashley, pupil of Sigismond Stojowski; Tuesday evening, May 29, violin recital, by pupils of Paul Stoeving."

#### Marie Stone Langston a Pittsburgh Favorite

Among those cities wherein the worth of Marie Stone Langston is held in high regard is Pittsburgh. After a joint recital there with Eyan Williams, the Dispatch of that city was enthusiastic in its praise. In the words of the Dispatch, Miss Langston "was heard here last season with the Apollo Club, and she renewed the favorable impression she made then. Miss Langston is one of the most delightful contraltos heard in some time. Fate gave her a beautiful contralto voice—full toned, deep, richly ringing, yet transparent and flexible beyond most such voices. With it fate gave her the intelligence whereby it has been trained to a perfect evenness and smoothness, and made capable of many lustrous colors. Miss Langston sang two groups of songs in English and she is to be thanked for bringing such charming and delightful songs as she included in these groups." And these songs which so pleased the writer on the Dispatch included, "O Heart of Mine" (Clough-Leigher), "Inter Nos" (MacFadyen), "Retreat" and "To a Messenger" (La Forge), "Ah, Love, But a Day" (Beach), and Coleridge-Taylor's "Life and Death." The Apollo Club engagement referred to was so successful, that the organization endeavored to engage her for this year's concert, which took place in April. Because of conflicting dates, however, it was not possible for this to be arranged.

#### Alice Nielsen Sings for Joffe

Alice Nielsen scored a great success recently on the occasion of the Kansas City Music Festival. She opened the first concert by singing the "Star Spangled Banner," and the Symphony Orchestra, a chorus of 600 voices, and the entire audience joined in the performance. The Kansas City Journal of May 2 published a half column editorial called "Our Own Alice." The article speaks of Miss Nielsen's wonderful gifts, her delightful personality, and unlimited popularity in Kansas City and everywhere else. The paper suggests that Kansas City establish a permanent grand opera company in English with Miss Nielsen as its own particular star. One of the series of concerts was called "Alice Nielsen Night," and on that occasion she scored illimitable triumphs. Encore after encore was demanded and given. The audience shouted itself hoarse. On Sunday, when Kansas City welcomed Joffe, Viviani, and others of the French Commission, Miss Nielsen sang the French and American national anthems.

#### Zoellners in New York

Though their tour is not at an end as yet, the members of the Zoeller Quartet are in New York. The engagements for May include appearances at Durham, N. H. and two May festivals at the state normal schools of Nebraska, Peru and Wayne, two appearances being made at each place. This tour covered a period of over four months, and during this time practically the entire country was covered. From Boston to Los Angeles and from Vancouver to San Antonio, this popular organization journeyed, always meeting with the same wholehearted success. From October to December, the Zoellners were principally in the Middle Western States, where they met with similar acclaim.

Maude Fay, F. J. Wessels, and Christine Miller.



Maude Fay, Giovanni Martinelli, Giuseppe de Luca and Margarete Matzenauer.



Richard Keys Biggs, Mrs. G. B. Rhead, Lucy Gates and F. J. Wessels.



Charles A. Sink, Giovanni Martinelli, Maude Fay, Giuseppe de Luca, Margarete Matzenauer, F. J. Wessels, Albert A. Stanley, Christine Miller and Gustaf Holmquist.

#### SNAPSHOTS FROM THE ANN ARBOR FESTIVAL.

(See article on page 8.)



### Loudon Charlton Reports Early Bookings

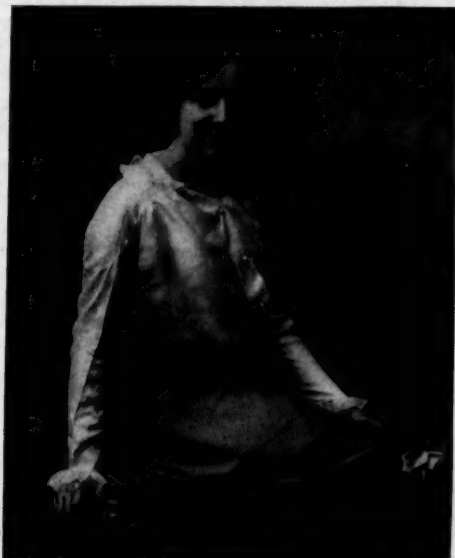
The effect on concertgiving of America's entry into the war is causing considerable speculation among managers, but according to Loudon Charlton there is no indication that next season will be less active than the present. The engagement of artists is going on as usual.

"Now that the end of the season is at hand," states Mr. Charlton, "we naturally are wondering about the prospects for next. We expected a temporary lull in the engagement of artists, but with the exception of some colleges which are waiting to see how conscription will affect attendance, organizations throughout the country seem to be making their arrangements even earlier than usual. Most of the artists under this management have made their plans for the summer and a few have gone to Europe. Among the latter are members of the Société des Instruments Anciens, who have safely arrived in France, and Ugo Ara, of the Flonzaley Quartet, who left a fortnight ago to visit his family in Italy. Mr. Ara intends to return in a few weeks to rejoin his confreres for their usual summer rehearsal period.

"Pablo Casals and Gabrielle Gills will sail in a few days and Guiomar Novaes hopes to pay a visit to her home in Brazil. Joseph Bonnet and Jacques Thibaud have arranged for an extension of leave from the French army and will remain in America this summer."

### Anna Bowers Demonstrates Music Methods

Anna Bowers gave an excellent demonstration at her recital at the Ovide Musin studios, 51 West Seventy-sixth street, New York, as to what Mme. Ovide Musin's method of teaching singing is able to accomplish in a comparatively short time. In a program composed of arias and songs including "Queen of the Night" (in the original key), from "The Magic Flute;" "Thou Brilliant Bird," from "Pearl of Brazil;" "On Mighty Pens," from "The Creation;" waltz song, by Ardit; "Maid of Cadiz," Delibes; "Depuis le Jour," from "Louise;" "Daybreak," Balfe; "Copelia Waltz," Delibes, etc., Miss Bowers surprised her audience by the ease with which she rendered all the difficulties of vocalization; her clear and rapid trill and brilliant staccato, as well as the legato in sustained



ANNA BOWERS,  
Artist-pupil of Mme. Ovide Musin.

singing. She articulated the words in English, French and Italian with such distinctness that every word was understood by her hearers. Admiration was also expressed for the quality of her voice throughout its range. In justice to Mme. Musin it should be stated that Miss Bowers had never sung, even in her home circle, nor had had lessons in singing or elocution until Mme. Musin undertook to develop her voice and exemplify her method, the which, by eliminating non-essentials and concentration, accomplishes remarkable results where there is musical intelligence. Miss Bowers has also been studying violin with Ovide Musin and harmony with Benno Scherek. In a year or more, when Miss Bowers has developed greater physique (being but a young girl of twenty), New York may be surprised by the advent of another coloratura soprano of the type fast disappearing. Mme. Musin in her concert tours throughout the world with her husband, Ovide Musin, was considered by the press and public of Europe and America, as well as other countries, a phenomenal singer of extraordinary compass and powers of execution, e. g.: "To Mme. Musin the title 'Rossignol Americain' is properly bestowed, for she holds with the



# Romances en Costumes



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singers of the woods the charm, the purity, the suppleness and infinite variety of effects. She is the ideal type of the 'chanteuse legere a vocalises,' which has become so rare."—*Journal de Liege.*

### Eleanor Spencer's "At Home"

Eleanor Spencer, pianist, was at home at the Cosmopolitan Club, on Sunday afternoon, April 29, from 4 to 7. Many people of prominence in the social and musical world were among the guests. Among those present were: Mrs. Benrimo, wife of the playwright-author of the present success, "The Willow Tree," Miss Dreyfus, Miss Caslova, violinist; Miss Shedlock, reader and Mrs. Kennedy. Others invited were: Antonia Sawyer, Emilie Frances Bauer, Mr. and Mrs. Max Smith, Mr. and Mrs. Harold Bauer, Mr. and Mrs. Henry Holden Huss, Marion Bauer, Jan Sikesz, Mr. and Mrs. Walter Henry Rothwell, Harriette Brower, Miss Firgau, Frank La Forge, Ernesto Berumen, Harriet Scholder, Manfred Malkin, Mrs. Harrison Irvine, Caroline V. Kerr, Mrs. Frederick L. Coolidge, Mr. and Mrs. Hugo Kortschak, Florence Macbeth, Miss Shedlock, Maria Hertenstein, Edwine Behme, Walter Kramer, Mr. and Mrs. Louis Svecenski, H. O. Osgood, Mr. and Mrs. Miss Sapiro, Carl Friedberg, Annie Friedberg, Edwin Schneider, Mr. and Mrs. Edward Maryon, Bernard Sinsheimer, Mr. and Mrs. Howard Brockway, Mrs. Miller and Rosalie Miller, Mr. and Mrs. Jacques Thibaud, Charlotte Kent, Mr. and Mrs. Oscar Saenger, Mr. and Mrs. David Mannes, Vera Pappé, Mr. and Mrs. Alexander Block, Mr. and Mrs. Felix Arnold, Loretta O'Connell, artist-pupil of Eleanor Spencer.

### Luyster Directs Ridgewood Orpheus Club

Under the direction of Wilbur A. Luyster, the Orpheus Club of Ridgewood, N. J., gave the second concert of that organization's eighth season on Monday evening, April 30, at the Play House. In a program which included "Rise, Sleep No More" (Stewart), "At the Wind's Call" (Woodman), "Wanderer's Night Song" (Rubinstein), "The Kerry Dance" (Molloy), "A Mighty Vulcan" (Cadman), "Swing Along" (Cook), "The Stars" (Buck-Mohring), "Mother Machree" (arranged by George J. Trinkaus), "Hannah" (Shepard), and the "Soldiers' Chorus" from "Faust," the club displayed a tonal balance and an ensemble that was a credit to Mr. Luyster's careful training. Florence Phillips, contralto, was the assisting artist, singing numbers by Meyerbeer, Bruch, Foster, MacDowell, Jacobs-Bond, McMillan, Protheroe and Spross with much success. Walter Kiesewetter played excellent accompaniments.

### Mana Zucca Works to Be Sung and Danced

May 12, Mana Zucca is giving a musicale for the benefit of orphan babies. Little Constance Muriel Hope will sing twelve of Mana Zucca's children's songs and Sylvia Blank, four years of age, will dance her ballet. Elsie Lyon sang Mana Zucca's "If Flowers Could Speak" with the Young Men's Symphony Orchestra, Arnold Volpe, conductor, Carnegie Hall, New York, Sunday afternoon, April 29.

### Another Whistler Pupil Gives Recital

Elsie Morgan, a pupil of Grace Whistler, gave a very enjoyable program of songs at her teacher's studio on Sunday afternoon, May 6. Miss Morgan possesses a lovely contralto voice of much promise. Her voice is properly placed and shows training of the finest. The quality of the voice is rich, warm and sympathetic and each of her numbers was interpreted with skill and taste.

The program included:

"Tu che accendi questo core"—Cavatina.....	Rossini
"Songs My Mother Taught Me".....	Dvorak
"Away on the Hill There Runs a Stream".....	Ronald
"Till I Wake".....	Finden
"Octave Intermezzo".....	Leschetizky
"Polonaise," A flat.....	Chopin
Joseph Wynne	
"Elegy".....	Massenet
"Bon jour Susan".....	Pessard
"Madrigal".....	Lemaire
"L'heure Exquise".....	Hahn
"Salutation of the Dawn".....	Stevenson
"Flower-time Weather".....	Foster
"Violets".....	Roma
"Sunrise".....	Ronald
"At Parting," duet.....	Neidlinger
Misses Knight and Morgan	

### Detroit I. M. A. Pupil Plays

Marion Fitzgerald, junior student with Guy Bevier Williams, of the Detroit Institute of Musical Art, gave a recital at the Little Theater in that city on April 18. According to report, she played beautifully a splendidly arranged program comprising the fantasia and sonata, G minor, by Mozart, with a second piano part by Greig; nocturne in F sharp, Chopin, Arabesque, Debussy; "Dedication," Schumann-Liszt, and the "Carneval Mignon," Schuett. She was assisted by Lorenz Hirschhorn, tenor, who pleased his audience very much in an aria from "Carmen" and a group of modern songs.

### Sterners Pupils Sing Well

A recent concert at the New York School of Music and Arts brought to the fore many excellent young singers. Mary Tracy sang the "Madame. Butterfly" aria beautifully. So well did Annie Grace sing that she had to give an encore, "My Star" (Rogers). Dorothy Clark's encore was Woodman's "Birthday," and Olga Soennichsen and Frederick Kahn also had to contribute encores. They are all pupils of Ralfe Lech Sterner, head of the department of voice, and director of the institution.

### Rasely for Western Tour

George Rasely, the rising young American tenor, has been booked by Gertrude F. Cowen; his manager, for a comprehensive Western tour opening at LaCrosse, Wis. May 7, which will continue until July 1. Following his return he is booked for the Bay View, Mich. Chautauqua, Howard D. Barlow, conductor, to remain from July 22 until August 16. Marie Sundelius, soprano, of the Metropolitan Opera Company, is also to appear under Mr. Barlow's auspices in recital August 16.

"Dignified and of calm, commanding presence, Dr. Kunwald proved himself, when at the head of his own forces last night, to be a leader of fine ability generally."—*New York Sun.*

## Cincinnati Symphony Orchestra

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**CONDUCTOR**  
FOUNDED 1893

KLINE L. ROBERTS, MANAGER

**Assignment of touring  
dates for Season 1917-18  
now being made.**

CINCINNATI, OHIO

### A COMPARISON OF THE ITALIAN, FRENCH AND GERMAN SCHOOLS OF SINGING

The following inquiry was received recently by the MUSICAL COURIER and is now answered at length by a member of the staff.

"Will you please tell me the distinction between the German, French and Italian method of singing, stating at least three differences in each method of the above three nationalities.

"Am especially interested in the subject of breathing, attack of tone, placing of voice, etc."

In tracing the differences between the Italian, French and German schools of singing, one must commence with the understanding that whatever the school of singing may be, it was founded upon the Italian, the old Italian, school, the source of many other things in music besides the art of singing.

The list of singers whose careers have given their names a world wide reputation and who are indebted to an Italian master for their successes, is a long one; there is no other school of singing that has supplied so many famous singers or added such laurels to the special school they represent.

The language of Italy is the one particularly adapted for singing to obtain the best results from their vocal studies and is therefore the language that should be used by vocal teachers all over the world, for it is the only language that opens the throat. It is perhaps the language of a country that has the most to do with the changes in vocal instruction, or in the manner of singing—that is of producing the proper tones.

In the Italian school, the vowel a—pronounced ah—is the fundamental sound from which all other vowel sounds proceed in regular course. That vowel the Italians and their followers consider the only one that does open the throat, the position of the mouth for pronouncing the vowel a—ah—being a natural one as the chin being dropped the opening of the throat must follow as a consequence.

Therefore to open the throat is the second essential for the teacher to accomplish with the pupil—that is, for the teacher of Italian methods. Singing with a closed throat is "anathema," it cannot be permitted.

The first step of all, however, is the breath; not the way

to breathe, but the way to control the breath. Breathe naturally. In modern days it has become the custom with many teachers to have diagrams of different parts of the body supposed to have to do with breathing, and the pupil is shown these diagrams with learned explanations of what they must do and what muscles and parts must be called into action in order to breathe properly. As a rule this only puzzles the student and makes a bugbear of what is really a simple matter. The best known authority of the Italian school has little to say to pupils about breath at first. They are told merely to take their breath naturally, to open their mouths properly and to sing on the Italian vowel a.

It is to the emission of the different vowels that the Italian school pays the greatest attention; not that the consonants are neglected, but they seem to follow along naturally after the vowels have had their due attention. When pupils have acquired the Italian method of singing, singing on the vowels so to speak, they cannot have any difficulty in singing in any other language of which they have knowledge.

To learn to sing by the Italian "method" is not a quick process. It is a slow, continuous study and advancement, each step founded upon the previous one, and advancing to the next, so that when the pupil is "finished" there is a complete whole. It is an exact science. It does not come from one or two years of superficial study but is the product of years of much hard work. It can only be learned thus. And when this point is reached, the true artist, no matter how successful the career, never ceases to study. The voice, the instrument, is to be kept in proper condition. Voice alone does not suffice to make an artist.

#### The French School

The French took their "school" from the Italians, but as was quite natural, added to and took from this school until it became a school of its own, a school that some of the best French teachers do not follow altogether. Yet it started from the Italian. It has not, however, proved so successful as the Italian school if one judges from the French singers heard on the operatic or concert stage. There seems to be a lack of open throats, voices appear forced and it can be said with truth that few singers in the French "school" are today equal to those of forty or fifty years ago when the Paris grand opera was known all over the world and the most famous singers of the

day appeared in the different opera houses of Paris. Celebrities are scarce there now. Paris, on the whole, is content with mediocre talent and the remembrance of past glories. One of the things the writer noticed in Paris was that the men sang better than the women.

A leading French authority and teacher does not approve of the vowel a as an exercise for the pupil, but confines the tone to the vowel o—like oh—this being the foundation upon which the voice is trained by him. In pronouncing the vowel o, the muscles draw the mouth into a shape that would necessarily close the throat to a greater or less extent, and the sound of the vowel lies low in the throat. But this teacher thinks that modern music has struck a great blow at the Italian method of singing, a blow that tends to obliterate the traditions of virtuosity.

The exercise O is recommended for opening the throat after which the other vowels follow naturally. The language used in teaching is the French, which, with its nasals, does not seem the best fitted for the work of development. However, this authority claims that singing on the vowel A is a most painful operation and one that brings about a contraction of the muscles of the larynx.

In the French school it is not any special part of the voice that is developed first. The key note must be found, that is, the note that the voice can produce with the greatest ease and with the best effect, other tones being produced below and above this note, in sequence, either by whole or half tones. Coup de glotte (the glottis stroke) occupies a prominent place in this school and is much talked about.

The exercises must be varied, as the French are always nasal, a fault due to their language. Diction is specially dwelt upon, but it is French diction. The song is to be read aloud in a high key, then sung immediately, with the exact pronunciation of the reading.

There are fifteen vowel sounds in French, that is the vowels and their combinations, so the proper articulation and enunciation of these sounds when applied to singing, requires constant study and it is not strange that some of the French teachers complain that few people endowed with voices are found today courageous enough to undertake the preliminary work.

To take breath often is also recommended by the French, but there is not the same importance given to the subject of breath as by the Italians, who consider that the fundamental principle.

It is claimed that there are better singers in the French churches than on the stage. This claim is "proved" because there being no "applause" the singer must deliver the songs or anthems in a more finished manner than when there is an orchestra and applauding audience to cover up defects in the singing!

The French appear to sacrifice tone for diction and this diction and interpretation is solely for their own works. The principle of understanding the voice as separate from diction is not thought of or used. Everything is done with the voice to make an effect, no consideration given to cause.

#### The German Method

The difficulties of the German language enter largely into the character and style of the German singing. While the Germans have the advantage—as do the French—of knowing their own language and its pronunciation, as far as diction is concerned, they will have the same difficulties in singing unless they understand the Italian use of the vowels.

A well known teacher says: "The Italian school of singing gives the foundation; then go to the French for the diction and the acting and the Germans for declaration."

After the voice has been trained in the Italian method, the German singing should be studied from the German standpoint. One of the principal defects in German singing appears to be their lack of knowledge of the use of the breath. They use their breath as a pumping machine to expel something, thereby having no consideration for the voice in connection with diction. They attack with the breath, thus destroying purity of tone.

Some of the best German teachers, who are authorities in their own country on the art of singing, pay much attention to the breath. They commence the pupil's education with breathing "in and out" with learned explanations of throat, diaphragm, chest, head and all sorts of muscles that can with any possibility be of assistance in producing the voice. The anatomical is dwelt upon and takes the most important place, not only in breathing "in and out" but in every phase and step of the singer's progress. Explicit technical directions are given as to how to breathe, how to hold the breath and how to continue to hold it with little loss. Colored plates and diagrams illustrate all the different stages, but it is "anatomy, physiology and hygiene," and difficult for a beginner to grasp.

The tongue must be furrowed, the sides raised high as



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Prima Donna Coloratura

Florence Macbeth, the soloist of the evening, was received with a truly moving and deserved enthusiasm. It is a long time—far too long—since her beautifully pure, flexible, effortless soprano voice has been heard here. The "Bell Song" from Delibes' "Lakmé" and "Thou Charming Bird" were written to display the pure, round tones and always fascinating, wonder-compelling resources of just such voices as hers, and Miss Macbeth sung them with something very near perfection.—Mr. Flandrau, the St. Paul Pioneer Press.

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"no tone is perfect in resonance without." "Draw the breath, raise the soft palate, furrow the tongue" are the preparations for singing.

Some German teachers tell their pupils never to use the abdominal muscles and to make very little use of the diaphragm, but to force the breath against the chest and hold it there. The palate must at the same time be raised to prevent any breath escaping through the nose. When the "attack" is made, the breath must be directed to a focal point on the palate.

In beginning the "singing" part of the education, the vowel *a* is used but in connection with *o* and *oo*. *A* is the most difficult vowel the Germans consider, for practice. They begin with the middle range, working up and down the scale.

The Germans agree with the Italians that there are no different "registers" in the voice, but that the tones should be carried up evenly. This seems in direct opposition to the French teaching, for a well known teacher of Paris, and his former pupils who now are teaching that method, all lay great stress upon there being three registers in the voice—chest, medium and head—breaking the voice at certain notes to produce them.

Lilli Lehmann, one of the leading artists of a past and present generation, advises every singer to practise what she calls the "Great Scale" at least twice a day. This scale she learned from her mother. It is the scale of *C*, the first five notes sung with one breath, then a breath taken and the fifth note repeated, to begin the remainder of the scale up to *C*.

Each country therefore has its own school of singing which is conducted according to the traditions of the country. Italians would not teach singing in German, while the French and Germans consider their own languages the proper ones to use in developing a voice.

#### Which School Is the Best

A decision as to which of the different schools is the best can only be reached by comparing the singing of those who have made special studies in each school. Wagner may be to blame for the "explosive" style of German singing. All rules have exceptions and there are German singers today whose whole musical education was acquired in their own country, yet whose work stands on a level with the best ever done in the world of music, whether in opera or concert.

#### Lieder Singing

Nor is it fair to judge any special school by all the pupils of that school. The different teachers have various ideas of their own, while no two pupils of the same teacher sing exactly alike. It is through the singers of German opera that we have come to judge their teachers and the German school. German lieder singing is a different matter from opera, the height and depth of the tones is more limited, while to interpretation is due a large part of the effect produced. Some of the lieder singers heard in the past ten years have "declined" more than sung, which reinforces the opinion that declamation is a great asset in German singing.

#### Study Must Be Continuous

At the present time it seems that the greatest difficulty teachers have to contend with, whatever school of singing they represent, is largely the fault of the pupils. Their own desire and thought is to do the work quickly, therefore not thoroughly, and they resent the advice of those who say that six to ten years are not too much to give to the training of the voice for public work.

The most successful artists of the present day are all studying to keep their voices up to the high standard they themselves demand, and to which they have accustomed their public.

#### Christine Miller, Festival Favorite

The splendid versatility and sterling musicianship of Christine Miller are factors in the great demand for her services at music festivals throughout the country. Two recent engagements of this type filled by the charming mezzo-contralto were in Little Rock, Ark., and Shreveport, La. From the appended press excerpts it may be seen that Miss Miller scored her customary success. In the first named city, Governor Brough of Arkansas introduced Miss Miller to the audience with a charming tribute.

Governor Brough assured the audience that it would find Miss Miller's charming personality a fitting setting to her wonderful voice. She has a gracious manner and a fine stage presence and is wholly unaffected and natural. She has a wonderful power of expressing the feeling conveyed in the words of her songs.—*The Arkansas Gazette*, Little Rock.

Miss Miller has a beautiful voice and in the singing of the "Lullaby" she was perfect. Her tones were wonderfully sweet in this song, her transition from the upper voice to the lower tones was smooth and there was a tender, heart melting passion in her voice that stirred the audience.—*The Arkansas Democrat*.

Dainty Miss Miller, "the little woman with the big voice," thrilled her auditors with the exquisite tenderness of the well known old

Scotch melodies, which comprised her first group of songs. She has that all too rare attribute in many singers—perfect enunciation.—*Shreveport (La.) Journal*.

During the present month, Miss Miller is engaged as soloist at two of the most important music festivals in the country—the Ann Arbor (Mich.) festival under the auspices of the University of Michigan and the North Shore Music Festival at Evanston, Ill.

#### Engagements of Reyl-Krahé Pupils

Justus Schwab, baritone, sang at a concert given by the Beethoven Maennerchor, New York. Frank Kuczynski, basso, was one of the soloists at the concert of the Polish singing society, Harmonia, at the Lexington Opera House, for the benefit of the Polish Red Cross. Mr. Kuczynski has been engaged by this society five times. Blanche Tintle, soprano soloist at the Church of St. John Chrysostom, sang at a concert arranged by the German American Boys' Choir (second engagement). Miss Tintle also appeared at one of the afternoon musicales of the Catholic Actors' Guild at Hotel Astor, New York, winning much praise for the artistic rendition of her numbers. She sang Santuzza's romance, "Voi lo sapete O Mama," from "Cavalleria Rusticana"; "A Heart That's Free," by A. Robyn, and "Amber and Amethyst," by Von Ahn-Carse. Gladys Comerford, only fifteen years old, sang at a benefit concert arranged by Holy Trinity Church, East Eighty-eighth street, New York, where she created surprise by the beauty of her voice. She sang White's "Come, Buy My Flowers," and Van der Stucken's "O Come With Me."

All of these singers are pupils at the Reyl-Krahé studios, New York City.

#### Spirescu Recalled to Lead in Cincinnati

Oscar Spirescu, the conductor, who was so successful with the summer concerts of the Cincinnati Symphony Orchestra at the Zoo in that city last year, has been re-engaged for the second part of the summer season this year. Mr. Spirescu's duties will begin in August and extend until the end of the outdoor season.

Mr. Spirescu, during the season just ending, has added greatly to his reputation in New York, founded by his leadership of the ill-fated Manhattan Sunday nights last fall, through his conducting for Isadora Duncan. Under his leadership the musical end of the programs was fully as important as the dancer's own work. The orchestra was made up largely of the New York Philharmonic men and they gave some of the best orchestral programs heard this whole season. Particularly noticeable were his readings of Tchaikowsky's "Pathétique" and the same composer's "March Slav."

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(Karleton Hackett) *Chicago Evening Post*.

"Miss Fischer was important in the effect of exultation she made with the final solo for the Mater Gloriosa."—*Chicago Daily Tribune*.

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## CHICAGO SYMPHONY TICKET PRICES GOING UP FOR COMING SEASON

Reorganization of Apollo Club—Harrison Wild to Remain as Conductor—  
Marthe Chenal to Debut as Carmen Next Season—Society of American  
Musicians Prepare American Programs—Notes of  
the Chicago Music World

Chicago, Ill., May 5, 1917.

Due to the salary increase which has raised the annual cost of the orchestral season by \$45,000 since 1904, when Orchestral Hall was inaugurated, the directors of the Chicago Symphony Orchestra have announced higher rates in both subscription and ticket office sales for next season.

The prices will be: Boxes E to S, \$800; boxes A to D and T to W, \$700. The price is for subscription. The previous price was \$600 for all boxes. Main floor rows: A to Q from \$35 to \$45; R to W from \$23 to \$30. Balcony rows: A and B from \$23 to \$30; C to L from \$18 to \$21; M to S from \$12 to \$14. Gallery seats remain at the old price. The new box office scale is: 75 cents, \$1, \$1.50 and \$2.

The directors of the Chicago Symphony Orchestra are to be congratulated for having raised the scale of prices for the coming season. Other organizations should follow the lead and raise their prices. If then a law should be passed taxing musical attractions 10 per cent. of the gross receipts the raise of price would balance the loss that would be sure to be felt by the passing of the proposed law. Up with the prices and the 1917-18 season will be one of the most prosperous in the life of the American musicians and musical promoters.

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#### Mabel Sharp Herdieu Busy

Mabel Sharp Herdieu has filled a considerable number of dates all through the season, which seems to have no end for her. On May 1 she sang with great success in "Elijah" at Fond du Lac, Wis. She will sing in "Elijah" also in Eureka, Ill., on May 22, and in Rock Island, May 23, she will appear in "Israel in Egypt."

#### Georgia Kober Presents Pupil in Recital

Ruth Franzen, artist-pupil of Georgia Kober, gave a piano recital at the Assembly Hall last Friday evening, May 4. Miss Franzen played the selections by Beethoven, Gluck, Brahms, Chopin, Liszt's Hungarian fantasia, the orchestral parts being played on second piano by Miss Kober and numbers by Scott and MacDowell.

#### Notes From Viola Cole Studio

Viola Cole, who has just returned from the East, held her ensemble class last Friday, May 4.

Lillian Blodgett, who is a well known Chicago pianist, having appeared in many recitals and who has a large class of pupils, will give her annual recital May 14 in Recital Hall, Fine Arts Building. Miss Blodgett is a pupil of Viola Cole.

Janet Miller, the well known child pianist and pupil of Viola Cole, will give a benefit recital for the Red Cross Ambulance Fund on May 22.

#### Flora Guenzberg-Zygmant's Debut

Flora Guenzberg-Zygmant, Polish pianist, made her debut at the Illinois Theater Sunday afternoon, April 29, before a large and enthusiastic audience. The recitalist, a pupil of Bortkiewicz in Warsaw, and of Alexander Glazounov in Petrograd, had placed on her program selections from the pen of those two well known composers. The other selections were the Bach toccata and fugue in D minor, Rameau's "Tambourin," an overture from one of Bach's cantatas, a group by Chopin, a rhapsody by Dohnanyi, and the Liszt fantasia on themes from "Rigoletto," in all of which the pianist displayed tone of beautiful quality, sure and brilliant technic. Her readings reflected a sincere student and deep musicianship. Mme. Zygmant may be ranked

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among the temperamental pianists, though in the Chopin group she disclosed the poetic side of her make-up to best advantage. The newcomer may be well pleased with the success received at the hands of her public, which was generous in its applause.

#### House of Good Shepherd Benefit

Father Finn, director of the Paulist Chorists, gave a concert, under the management of F. Wight Neumann, at the Auditorium Theater, on Sunday evening, April 29, before a very large and demonstrative audience. Father Finn obtained good effects from his chorists and shared in the success of the evening with Mme. Matzenauer and Leon Sametini, the soloists.

#### Sisters in Recital

Elizabeth and Ellen Townsend, sopranos, gave a recital in the Florentine Room of the Congress Hotel on Sunday afternoon, April 29. The affair was under the management of Helen Levy.

#### Apollo Club Reorganized

As announced in the MUSICAL COURIER, issue of April 26, the Apollo Musical Club reorganized at a meeting which took place on Monday evening, April 30. Harrison M. Wild will remain as musical director. The deficit of the club, amounting to some \$4,000, already has been reduced by \$2,232, collected among members of the club. Mr. Wild's monetary contribution to the club will amount to several hundred dollars, which are due him for past salary. Some time ago Mr. Wild tendered his resignation, which was unanimously rejected by members of the club. The club has on foot a plan whereby fifty guarantors of the club will agree to give \$100 a year each toward its support.

C. F. Jackson has been elected president; Charles J. Chamberlain, vice-president, and Armour Armstrong, re-elected treasurer. The five directors chosen to fill vacancies in the directorate are: John Lucas, Charles Algerquist, Mrs. F. F. Ainsworth, W. J. Mack and W. J. Oliver.

On the day of the election F. H. Huntley, up to April 30 treasurer and business manager of the club, addressed the following explicit letter to Miss Cox, of this office:

April 30, 1917.

DEAR MADAM:—Today I shall end my connection with the Apollo Musical Club, as its business manager.

Lest there be any misunderstanding, and to prevent discussion as in the past, which can do no good to the club, let me say that my motive in resigning is simply one of expediency, due to war and other conditions, which make the financial aspect of the musical situation, as it affects me, uncertain.

I have made a business connection, entirely outside the musical profession, and much as I regret giving up the work that I have enjoyed, I am obliged to look on the mercenary side of the question, and protect myself in regard to the future.

Yours very truly,

(Signed) F. H. HUNTLEY.

#### Pupils of Monica Graham Stults in Recital

At the Lyon and Healy Hall, last Monday evening, April 30, a number of pupils from the class of Monica Graham Stults, gave a program. The singers were: Frances Ethel Watts, Mary H. Curtis, Minetta Miller, Catherine Greene, Ruth Llewellyn, Mrs. St. Clair Eastman and Katherine Gray.

#### Society of American Musicians at Fullerton Hall

The Society of American Musicians will give a series of ensemble programs on five successive Sunday afternoons in Fullerton Hall, Art Institute, beginning May 6, 1917. These concerts are not organized for profit but solely for the purpose of promoting an interest in American music and musicians. There will be two concerts on each Sunday throughout the series, the first at three o'clock and a repetition of the program at four o'clock. Among the important compositions to be interpreted are the following: A sonata for violin and piano, by Mrs. H. H. A. Beach; a string quartet, by Frederick Converse; a trio for violin, cello and piano, by Frederick Ayres, and a symphonic quartet for violin, viola, cello and piano, by Joseph Hol-

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#### Musical College Notes

The concert given last Saturday morning in the Ziegfeld Theater was one of unusual excellence and included some of the most advanced students of the college. John B. Miller, a member of the college faculty, was the guest artist. The program was as follows:

Piano, "Valse Brillante" (Chopin), played by Bessie Silfen, student of Anna Ring Clauson; nocturne, op. 20, No. 1 (Sgambati), "Valse Impromptu" (Liszt), played by Helen Smyser, student of Walter Knapfer; "Christmas Night" (Busoni), and rhapsody, No. 13 (Liszt), Annie Rowland, student of Rudolph Reuter; and "Venezia e Napoli"—Gondoliera, Canzone and Tarantella—(Liszt), by Helen Prindiville, student of Rudolph Reuter. Vocal, valse from "Romeo and Juliet" (Gounod), by Helen Whitfield, student of Mrs. Herdlen; "My Dear Soul" (Sanderson), by Alice Prince Wardle, student of Mrs. O. L. Fox; trio, "Die Monstrous One" from "The Magic Flute" (Mozart), Pearl Williams, Edna Leopold, Helen Headington, students of Adolf Muhlmann; "Balletta" from "Pagliacci" (Leoncavallo), and "When Celia Sings" (Moir), by Olga Kargau, student of Adolf Muhlmann; "Ah, fors è lui" from "La Traviata" (Verdi), by Naomi Brown, student of Edoardo Sacerdote; and "Priere" from "Le Cid" (Massenet), "Zueignung" (Strauss), and "Eschasy" (Rummel), by John B. Miller, guest artist. Violin, andante from "Symphonie" (Lalo) and "Obertass" (Wieniawski), by Elizabeth Harting, student of Leon Sametini.

Mrs. George Halperin (Miriam Pruzan), a student of Adolf Muhlmann, was the soloist last week with the St. Louis Choral Society. Mrs. Halperin met with unusually favorable comment from the newspapers and was received enthusiastically.

William Beller, pianist, assisted by Ada Miller, soprano, both students of the Chicago Musical College, were heard in recital in the Burlington Opera House, Burlington, Iowa, last week. C. Gordon Wedertz of the Chicago Musical College faculty, was the accompanist.

The final examinations of the Chicago Musical College begin this week. No matinees will be given in the Ziegfeld Theater, in order to give harmony and composition students additional time for the completion of their final examination work.

#### Lakeview Recital

At the last concert given last Monday afternoon, April 30, at Martine's Hall, by the Lakeview Musical Club, Hanna Butler appeared, and sang "C'est l'extase," "Il pleure dans mon coeur," and "Green" all by Debussy. Mrs. Butler is a well known exponent of Debussy music, and in glorious voice won a big success at the hands of the audience, made up principally of the gentle sex.

Monica Graham Stults, the popular soprano, was heard in a group of songs including: "Chanson triste," by Du Parc, "A des Oiseaux," by Hûe, and "Papillons," by Chausson, in which she disclosed her luscious and sonorous organ to best advantage. She too scored heavily. Likewise Edward Clarke, the assisting artist of the afternoon, who sang with his customary artistry and beauty of tone: "Cradle Song of the Poor," "Death of the Peasant" and "Hapak" all by Moussorgsky. Other artists who appeared on the program were Carol Robinson, who was heard in a number by Debussy and one by Ravel. Lotta W. Poritz read a paper and several young pianists, appeared.

#### Rhoda Arnold in Recital

Rhoda Arnold, mezzo-soprano and pupil of Hanna Butler, will make her debut in recital on Friday evening, May 11.

#### American Conservatory Operatic Recital and Notes

An operatic recital by advanced pupils of Ragna Linne and Charles LaBerge of the American Conservatory will be given on Friday evening, May 11, at Central Music Hall, formerly Whitney Opera House. Scenes from the operas, "Der Freischütz," "Madame Butterfly," "Thais," and "Aida" will be given.

The American Conservatory announces that on Saturday afternoon, May 12, will take place the annual competition of advanced piano students for the honor of playing at the Conservatory commencement concert. Three of the contestants are to be chosen by the committee of adjudicators which will be composed of representative musicians of Chicago. The commencement concert will take place at the Auditorium on June 12.

Edna Davison, pianist, pupil of Kurt Wanieck of the American Conservatory faculty, will give a recital on Friday evening, at Austin Masonic Temple.

Stella Roberts, violinist, artist-pupil of Herbert Butler, of the American Conservatory, was one of the soloists at the annual concert of the Lutheran Teachers' Chorus, which took place at the Auditorium on Sunday afternoon. Her numbers were most enthusiastically applauded.

The dramatic class of Walton Pyre of the American Conservatory is extremely busy at this time with rehearsals of the play "The Merchant of Venice," which they will present at Central Music Hall the early part of next month.

#### Signor Arimondi to Teach in Chicago

Vittorio Arimondi, basso of the Chicago Opera Association, has opened a dramatic and vocal studio in Kimball Hall. Mme. Arimondi has been teaching successfully all the season at 1327 Kimball Hall and will keep her studio open all summer.

#### Mendelssohn Club Holds Annual Meeting and Banquet

The Chicago Mendelssohn Club held its annual meeting and banquet at the Chicago Athletic Club, Tuesday evening, May 1. This concluded the most successful season in the history of the club. The following officers and directors were elected for the ensuing year: Officers—Harrison M. Wild, musical conductor; George G. Powers, president; Franklin F. Bradley, vice-president; Frank E. Tracy, secretary; John Wheldon Williams, treasurer; Elwood A. Emery, librarian; Calvin F. Lampert, accompanist. Directors—Walter A. Framke, Julian S. Mogenson, Edwin C. Olson, E. D. Roberts, C. H. Strawbridge, Blake H. Wilson.

#### Artists' Association Annual Meeting

The Chicago Artists' Association held its annual meeting in the Fine Arts Building, Tuesday, April 17, and the fol-

lowing officers were elected for the ensuing year: Officers—Ragna Linne, president; Mme. Sturkow-Ryder, first vice-president; Gordon St. Clair, second vice-president. Palmer Christian, third vice-president; Helen Bright Bengel, recording secretary; Mrs. F. W. Meadows, corresponding secretary; Mrs. Watt E. Babler, treasurer. Directors—John Doane, Gustaf Holmquist, Herbert E. Hyde, Thomas MacBurney, John B. Miller, Edgar Nelson, Walter Spry, Elsa Harthan-Arendt, Mrs. Eric de Lamarier, Rose Lutiger Gannon, Mable Corlew-Smith, Mrs. John M. Smulski, Harriet Martin Snow, Marie Sidenius Zendt.

#### Virginia Titus to Be Married

Bertha Smith Titus, the well known vocal teacher and coach, has sent out invitations announcing the marriage ceremony of Virginia Titus to Pope Yeaman Dodge, on Wednesday, May 16, at the Church of the Redeemer. Congratulations.

#### Chenal to Make Her Debut in "Carmen"

Marthe Chenal, who has just been engaged by Cleofonte Campanini, and who is recognized in France as one of the greatest Carmens of the day, will probably make her debut in Chicago as Carmen to the Don José of Muratore. Whenever Chenal appears in Paris as Carmen, the Opéra Comique is packed and the same will probably be true when she will sing the part at the Auditorium this coming season.

#### Walter Spry to Give Special Normal Course During Summer

Walter Spry, now a regular member of the Columbia School of Music, has made arrangements to give a special normal course to piano teachers from June 25 to July 28. The course will include private piano lessons, classes in technique and illustrated lectures on teaching material. Mr. Spry has had fifteen years' experience in this work and is considered one of the most able of Chicago's pianists and instructors. Other members of the faculty will be in attendance during the summer session and classes will be conducted by Arthur Granquist in interpretation and repertoire. A series of practical lessons in violin teaching and orchestra conducting will be given under the direction of Ludwig Becker. Ernest Toy, the Australian violinist, who was brought to Chicago by Mr. Spry, will conduct the ensemble classes. Lectures in the voice department are to be given by George Nelson Holt and Louise St. John Westervelt. A number of recitals by members of the faculty and artist pupils are announced as a part of the course.

#### Musical for Sibyl Sammis MacDermid's Class

Sibyl Sammis MacDermid presented members of her class in a musicale at the residence of Mrs. Edward Hillman, 5019 Drexel boulevard, Friday afternoon, April 27, in the following program:

"Day Is Gone" (Lang), "Crying of Water" (Campbell-Tipton), Laura Stallings; "Die Lotus Blume" (Schumann), "Thy Beaming Eyes" (MacDowell), "You're in Love" (Wheeler), Ruth Hillman; "Lullaby" (Beresford), "Fulfillment" (MacDermid), Margaret MacDermid; "Waltz Song" from "Romeo and Juliette" (Gounod), Juanita Wicker; "Dunkle schöne Nacht" (Kramer), "Ninety-first Psalm" (MacDermid), Doris Doe; "The Last Dance" (Ware), "Love Is the Wind" (MacDermid), Rose Brown; "Visi d'Arte" from "Tosca" (Puccini), "The Magic of Your Voice" (MacDermid), Gladys Shaw; "Che farò" from "Orfeo" (Gluck), Merlyn Pococke; "Depuis le Jour" from "Louise" (Charpentier), Helen Waite; aria from "Carmen" (Bizet), Sibyl Comer; "Lullaby," arranged for ladies' voices (Gilbert), Misses Shaw, Comer, Doe and Pococke.

#### Rose Lutiger Gannon Busy

Rose Lutiger Gannon sang with great success last week in two festivals, one in Fond du Lac, on Tuesday, May 8, and the other in Grinnell, Ia., May 6. Next Tuesday Mrs. Gannon will appear at Kewanee, Ill.

#### Egon Pollak Leaves for Europe

Egon Pollak, Wagnerian conductor of the Chicago Opera Association, has left for Europe. Though Mr. Pollak had been re-engaged for this coming season with the Chicago Opera Association, it is very doubtful if he will return for the opening of the season next November.

#### Edward Clarke in Demand

Despite the lateness of the concert season, Edward Clarke, the Chicago baritone, finds that there is considerable demand for his services. He, with Rachel Steinman Clarke, violinist, and Earl Victor Prah, returned from a concert trip last week in Indiana and northern Michigan. He will leave next week for South Dakota, where he sings the bass role in "Creation" at Huron College. Mr. Clarke is under the management of Harry Culbertson for next season and already dates have been booked for him for May and June in Minot and Valley City, N. D., La Crosse, Wis., and Spring Grove, Minn.

#### Nielsen-Godowsky Recital

Alice Nielsen, soprano, and Leopold Godowsky, pianist, will appear in a joint recital at Medinah Temple, Cass and Ohio streets, Tuesday evening, May 15. Dr. Walter Keller will be organist and William Reddick accompanist. A feature of the affair will be the singing of "America" by the audience, led by Miss Nielsen. JEANNETTE COX.

The press is unanimous in its approval of

## HELEN THORNER'S

work following her Los Angeles recital as shown by the following excerpts from the pens of the foremost critics:

#### EXAMINER

"Gifted with a voice of unusually wide range, with depth and sympathetic timbre."  
"The singer showed familiarity with tradition and splendid musical intelligence."  
"It was in Herrmann's 'Drei Wanderer' that the artist made her most pronounced success, since it gave her opportunity for the use of fine dramatic ability."  
"She has beautiful poise and charming stage presence."

#### TRIBUNE

"Helen Thorner sang with rare artistry."  
"The recital was a distinct artistic success for the singer."  
"Her singing compared very favorably with the interpretations of Julia Culp."  
"Her voice is warm and responsive to the demand of her intelligence and emotions."  
"Herrmann's 'Drei Wanderer,' delivered with much dramatic force, was a notable feature of the program." (Gilbert Brown.)

#### TIMES

"Song interpreter of discrimination and marked vitality."  
"Proved her splendid qualifications for the presentation of a program of high class character."  
"Revealed broad feeling and ability to portray effectively diversified pictures."  
"She made a distinct impression by the vitality of her art—a living force that distinguishes those who are truly fitted to make clear the essentials in the high lyric or dramatic tension."  
"Especially fine were Mme. Thorner's interpretations, of Brahms."  
"There are few concert singers who can sense the spirit of his music with such judgment."  
"Her splendidly dramatic rendering of Herrmann's fascinating 'Drei Wanderer' and the contrastingly lovely 'Schlafliedchen' were essentially effective."  
"The recital as a whole showed Mme. Thorner's unusual attainments in her sense of dramatic values and lyric beauty. With a voice of warmth and colorfulness to support this she may well be classed high among singers of the type who have been heard here."  
"Her work as a whole reminds one of Julia Culp." (Edwin Schallert.)

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**SALT LAKE CITY**

Local Composer's Orchestral Suite Played—Opera at the University—Ganz and Spalding—Testimonial for Professor Stevens

The last of the Salt Lake Philharmonic Orchestra concerts was given this afternoon at the Salt Lake Theater. Beside a program consisting of Beethoven, Bizet and Saint-Saens, an orchestral suite by a local composer, Arthur Pederson Freber, was played. Mr. Freber has been conductor of the Philharmonic for the past five years and concertmaster of many orchestra organizations in our city. He is professor of music at the All Hallows College. It is the first time, however, that he has been introduced to the Salt Lake public in the role of composer.

His suite, which consisted of three numbers, "Passepied," "Morceau de Fantasia" and "La Nuit," won the immediate attention and favor of the audience. The first number of the suite is built on the old dance form and is not of striking value, either in form or orchestration. However, the second number shows a keen appreciation

ARTHUR PEDERSON FREBER,  
Conductor, Salt Lake Philharmonic Orchestra, and composer.

of the modern use of counterpoint and orchestral coloring. The motives are developed into a number of striking climaxes. The last movement is a tone painting of the spirit of night, depicting the gloom and darkness of the world under her spell. The whole movement is developed on an organ point in the bass, with clever use of multi-colored harmonies, avoiding anything like monotony. The soloist of the concert was Otto King, cellist, who always makes a deep impression in Salt Lake, whenever he appears.

The concert as a whole was probably the most interesting and best rendered one of the season. In May the or a child of genius. Ruth Neigly sang the Mother.

**Opera by the University**

The annual production of opera by the University of Utah was given at the Salt Lake Theater, April 7. The opera chosen this year was Humperdinck's "Hansel and Gretel." The production was an all-school cast, with an enlarged orchestra of fifty-two pieces. Four evening performances and four matinees were given. The university's productions have reached an artistic standard of which few other Western schools can boast. For the last four years Professor Thomas Giles has been an indefatigable worker in building up this line of work in the university. The production of "Aida" last year was not a financial success on account of its elaborate and expensive effects, but the one this year was most successful and promises well for the future from a financial standpoint. The matinee performances were given especially for the grade school students of the city to afford them an opportunity to hear grand opera. Florence Summerhays sang the role of Hansel exceptionally well. Her sprightly conception of the part created a great deal of interest. Miss Summerhays made her debut with the Lucy Gates Grand Opera Company, as Siebel in "Faust" last year.

Edna Evans as Gretel performed her part very charmingly. Miss Evans is vocal instructor of the university and has appeared in the leading roles of all university productions. Ray M. Russell, as the Father, did his part vocally well, but needs experience to give him the freedom of action that is necessary on the stage. Dorothy Young as the Witch did some exceptionally fine acting; she evidently is a child of genius. Ruth Neigly sang the Mother.

**Honoring Merit**

A mammoth testimonial was given Friday night in the Salt Lake Tabernacle in honor of Professor Evans Stevens, the venerable conductor. A year ago Professor Stevens resigned his position as conductor of the Mormon Tabernacle Choir, which position he had held for twenty-five years. He has made a record in this community, building up its music, of which few musicians can boast. All the prominent organizations of Salt Lake combined to give him a mammoth testimonial of their regard for his splen-

did work in the past. Those taking part were the Salt Lake Oratorio Society, under the direction of Professor Squire Coop, the Mormon Tabernacle Choir, under the direction of Professor A. C. Lund, the Orpheus Club, under the direction of A. H. Peabody and also the following soloists: Horace S. Ensign, baritone; Margarette Summerhays, soprano; Alfred Best, tenor; Lydia White Boothby, harpist.

About two thousand people were present. The combined choral organizations, numbering about eight hundred singers gave Handel's "Hallelujah Chorus" and "Utah, We Love Thee," which was composed by Professor Stevens and has been adopted by the Legislature as our official State song.

**Ganz and Spalding Score**

Two artists that have always succeeded with Salt Lake audiences are Rudolph Ganz and Albert Spalding, who combined this year in a joint recital last week. A sold-out house was the result. B. C. G.

**From the Perfield Studio**

Last week proved to be one of the "biggest" for the Perfields. Many out of town teachers enrolled and others came to New York to review work with Mrs. Perfield. Among them were: Miss Zang, Johnstown, Pa.; Miss Lee, Oxford, N. Y.; Mother Agnes, New Rochelle, N. Y.; Miss Lichtenberg, Englewood, N. J.; Mr. Love, Brooklyn, N. Y.; Miss Hill, Woodhaven, L. I.; the Misses Eberhard, East Orange, N. J.; Miss Scott, Summit, N. J.; Miss Gibby, Newark, N. J.; Mrs. Sterling, Jersey City; Miss Lee, Greenwich, Conn.; Miss Acheson, Weehawken Heights; Miss Koch, West New York; Mr. Kreamer, Paterson, N. J.; Miss Derielly, Yonkers; Miss Wright, Rye, N. Y.; and Mrs. Seibert, Los Angeles, Cal.

On Monday morning Mr. Pangratz and Mme. Wetche gave a short recital of Bohemian music before the Effa Ellis Perfield Monday morning pedagogical class at 6 East Forty-third street. The members of the class welcomed this opportunity of hearing the Bohemian music interpreted by natives. Mrs. Perfield invites any one to talk to the class on Monday mornings at 11:30 o'clock. Those who have taken advantage of the occasion are: Dr. Hood, who spoke on Vibration; Dr. Hawn, on Scansion; Miss Ward, Memorizing; Miss Weidlich, Voice, and Miss Lemmell, Children's Songs.

**Festival Managements Wire for Muzio**

As soon as it was learned that Mme. Galli-Curci was indisposed and thus unable to fill her festival engagements at Newark, N. J., and Ann Arbor, Mich., the management of both of these festivals immediately wired and telephoned to Messrs. Haensel and Jones for the services of Claudia Muzio, who unfortunately, however, was on her way back from Atlanta, Ga., where she appeared with the Metropolitan Opera Company, and so was unable to accept these "emergency calls."

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# NEW YORK MOZART SOCIETY'S EIGHTH ANNUAL WHITE AND GOLD BREAKFAST A GALA EVENT

Ysaye, Godowsky, Rita Fornia, Among Guests of Honor

Saturday afternoon, May 5, at the Hotel Astor, New York City, occurred the eighth annual White and Gold Breakfast of the New York Mozart Society, Mrs. Noble McConnell, founder and president.

This was a "Flower" breakfast and the scheme was carried out artistically in the Society colors, yellow and white daisies, yellow and white roses, with a few deviations, being requisitioned for attractive and unique design in hats, capes, collars, in the table decorations, etc. Much in evidence was the United States flag, which in harmony with the present political conditions of our country figured conspicuously during the ceremonies of the day.

It was Marcus M. Marks, president of the borough of Manhattan, who struck a dominant note in his impromptu speech, when in referring to the occasion he said: "It seems almost as if there has been a confusion of dates; this seems more like December 25 than May 5." This was not because of the chill un-May-like weather out of doors, but because of the nature of the ceremonies of the day and the big harmonious "family-like" spirit which was throughout prevalent. If possible this eighth annual event of the society was more enjoyable than any heretofore. One member pertinently observed at the close of the day: "It was such a 'graceful' affair. The ease and unstilted manner with which each event followed the other appealed particularly to the connoisseur, who realizes the task to be of no small moment, which causes the wheels of such an occasion to run so smoothly; the days and nights of endless planning to pilot such a breakfast with nearly 1,500 in attendance, with so much facility, without flurry and without conscious effort. Mrs. McConnell and her sterling board of directors have understood well the "between the lines" of the foregoing, and should feel justly gratified at the result and pleasure which the day afforded.

Following the customary reception at eleven o'clock, Mrs. McConnell and her guests of honor were conducted to the grand ballroom by pretty ushers, fascinating in their daisy caps of yellow and white, under an impromptu arch formed by "black-eyed Susan" parasols held by the board of directors. Mrs. McConnell's guests of the day were: Eugen Ysaye, Gabriel Ysaye, Mr. and Mrs. Leopold Godowsky, Rita Fornia, Mr. and Mrs. Marcus M. Marks, Mr. and Mrs. Leonard Lieblich, Colonel and Mrs. Adriance, Mr. and Mrs. Alvin L. Schmoeger, Mr. and Mrs. R. E. Johnston, Carl Hahn, Charles Gilbert Spross, Maurice Deiches, Mrs. Frederick W. Abbott, Vincente Ballester, Mrs. James A. Allen, Mrs. Camille Birnbohm, Lulu Breid, Miss Breid, Mrs. Clarence Burns, James S. Clarkson, Mrs. George M. Clyde, Gedges Crowell, Belle de Rivera, Leo Driessens, Mrs. Charles Harden Dorn, Mrs. George W. Edmunds, S. Gardner Eastbrook, Odette Le Foutenay, Florence Wier Gibson, Mrs. A. H. Hancock, Mrs. Harry Hastings, Helen Hicks, Mrs. Edward W. Hooks, Mrs. A. Edwin Keigwin, Mrs. Robins Allen Lau, Colonel and Mrs. I. N. Lewis, Mrs. Ernest E. Malcolm, Mrs. J. Christopher Marks, Dr. Robert Hall McConnell, Noble McConnell, Mrs. James McCullagh, Mrs. James D. Mortimer, Mrs. Bedell Parker, Mrs. John H. Parker, Mrs. Roscoe P. Raney, Mr. and Mrs. Enrico Scognamiglio, Mrs. Don Carlos Seitz, Mrs.

James D. Shipman, Mrs. F. MacDonald Sinclair, Mrs. Thomas Slack, Mrs. William B. Smith, Rev. and Mrs. Ralph W. Sockman, Maude Southworth, Mrs. William R. Stewart, Grace C. Strachan, Mrs. Martin L. Tirrell, Mrs. Ralph Trautman, Cora Welles Trow, Katherine von Klenner, Mrs. R. Daniel Wolterbeck, Harriet B. Waters.

The following telegram was received by Mrs. McConnell from Frieda Hempel, soprano, of the Metropolitan Opera Company: "Deeply regret sudden Boston engagement prevents my attendance at white breakfast. I am so sorry."

A glance at the accompanying picture shows in a measure the magnitude of the affair, something of the effect of the attractive tables with May pole garniture, and the yellow and white floral trimmings. The long raised table at the rear shows Mrs. McConnell and her guests, conspicuous among these being Eugen Ysaye, the violinist.

The oath of allegiance to the flag (printed on the program) opened the ceremonies of the day. Grace, "May our hearts be tuneful to the Lord" (Spross), followed. Then came the invocation by Dr. Ralph W. Sockman. Intermingled seriousness and wit followed in the speeches which were given at intervals during the menu. Each speaker was introduced in Mrs. McConnell's characteristically genial and easy manner. These were, as before mentioned, Marcus M. Marks, borough president of Manhattan. Eugen Ysaye, the Belgian violinist, who spoke so distinctly in French that those conversant with the language, and there was a goodly number judging from the applause, were able to understand completely; Mrs. John Frances Yawger, president of the New York Federation of Women's Clubs, who referred with graceful tribute to the fact, that at the May 3 convention of the New York City Federation of Women's Clubs Mrs. McConnell had provided Rita Fornia, of the Metropolitan Opera Company, as one of the soloists; Leonard Lieblich, Maurice Deiches, Noble McConnell and presidents of women's clubs throughout the city, among these being Mrs. Bedell Parker, Mrs. John H. Parker, Belle de Rivera, etc.

But to return to the direct suggestion of Mr. Marks of the Christmas season, yearly it has been Mrs. McConnell's custom to show her appreciation for the faithful and loyal support of her assistants, at this annual Mozart "family" affair. This year her generosity seemed even more bountiful than heretofore, and the manner in which she proved her appreciation was by bestowing personally the following gifts: To Mrs. Samuel Gardner Estabrook a platinum Tiffany bracelet set with twenty-three diamonds; to Mrs. John J. Hayes and Mrs. Benjamin Adriance, jeweled gold vanity cases; to Mrs. James J. Gormley a diamond and gold Tiffany nose vanity case; to Mrs. Adolph J. Wells one dozen gold bowled after dinner coffee spoons; to Mrs. Frank G. Cochran, Mrs. John A. Storey, Mrs. Robert H. Davis, Mrs. Willis J. Blackwell, Mrs. Cary F. Simmons, Mrs. Homer Lee, Mrs. Clarence Burns, Mrs. J. Schenck Van Sieten, Mrs. D. Paul Buckley, Mrs. Walter W. Griffith, Mrs. F. MacDonald Sinclair, Mrs. Frederic C. Stevens, silver fruit and flower baskets; to Mrs. Henry C. Hawkins, Mrs. Charles R. Perkins, Mrs. Theodore Scott Price, Elsie Kupfrian, Elsie Bickman, Maude E. Southworth, striped silver and gold vanity cases; to Mrs. Joseph A. Sellers, Mrs. Alvah Nickerson, Mrs. Horace W. de Molin, silver nose vanity cases; to Carrie E. Lee, Mrs. C. F. Goepel, Mrs. D. Romaine Van Riper, Mrs. George W. Butts, Adelaide McNamara, Mrs. George Kupfrian, Mrs. William Redgrave, Mrs. Edward Locke, silver two-leaved photo frames; to Mary A. Heydecker, Mrs. Lyman D. Post, Mrs. E. O. A. Glockner, silver fruit dishes; to Irene Trumbull, Martha Riefe, gold wrist watches; to Ruth Gormley, Tiffany fan

with opal sticks; to Marion Storey, diamond bracelet; Grace Adriance, pearl necklace; Mrs. George W. Renn, lorgnette and ribbon; Mrs. Peter F. Dishl, Elsa Riefe, Mrs. Malone (housekeeper at the Hotel Astor), gold purse with coin; Noble McConnell, William C. Muschenheil, smoking sets; Angela Cochran, silver vanity case; prizes for dancing were a silver flower dish, silver fruit dish and silver thermos bottle and glass.

The club on its part lost no opportunity to reciprocate favor. From the board of managers came a "surprise" to Mrs. McConnell in the form of the Society pin—the head of Mozart, with several surroundings of diamonds. This was aptly presented by Mrs. Clarence Burns. Another gift, heralded by the waving of flags, was the insignia of the Daughters of the Union, presented by its president, Mrs. William Stewart, as a token of Mrs. McConnell's generosity in providing music for several of its functions this season. The Society made her an honorary member also.

During the breakfast music was furnished by the New York City Military Band and Hawaiian Orchestra in the grand ballroom, a Mirambo Band in the Rose Room. The same furnished music for the dancing following, all under Nicolas Orlando's direction. At intervals during the breakfast National hymns were sung, including "America," "Star Spangled Banner" and "Columbia the Gem of the Ocean."

At three o'clock dancing began in the Laurel and Rose rooms and continued throughout the afternoon.

On Tuesday evening, May 8, the season of the Mozart Society closed brilliantly with its third private concert, when Enrico Caruso, tenor of the Metropolitan Opera Company, was the feature of the program. A more complete résumé of this final event will be given in the May 17 issue of the MUSICAL COURIER.

## How to Invest

Often the question is asked how best to invest savings. One desires to invest money in a safe, reliable industrial, if inclined in that direction, one which will not only produce a good dividend, but also admit of a profit upon the principal invested through an increase in the value of the stock. Musicians and those who are interested in music would naturally desire an investment in a piano manufacturing concern which has shown good results. The statements that have been issued by the American Piano Company are of such a nature that there is certainly an opportunity presented, for within the past few weeks, the value of the stock of this institution has advanced over ten points.

The seven per cent. preferred stock of the American Piano Company has shown considerable strength in the past few weeks, probably due to the excellent earnings of the company. The net profits for 1916 showed an increase of \$254,856 over the earnings for 1915 and this year promises still larger results. The statement for the three months ending March 31, 1917, shows an increase in gross sales over the corresponding period of 1916, of about \$565,000, and an increase in the profits of over 52 per cent.

This large increase in earnings possibly results from the splendid reception accorded the Ampico Player, the company's latest achievement. The demand for this player has been tremendous, one factory alone having unfilled orders for the Ampico Player at this time amounting to over \$50,000. This stock should sell at higher prices, and we suggest that our readers investigate it before it shows any further advance.



THE ANNUAL WHITE AND GOLD BREAKFAST OF THE NEW YORK MOZART SOCIETY, MRS. NOBLE MCCONNELL, PRESIDENT, WHICH TOOK PLACE AT THE HOTEL ASTOR, NEW YORK, MAY 5.



# MUSICAL COURIER

Weekly Review of the World's Music

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

Two stanzas of "Home, Sweet Home," in the handwriting of and signed by John Howard Payne, were sold at a New York auction last week for \$400.

The MUSICAL COURIER learns that negotiations are in progress looking to the appearance of John McCormack in a series of special performances with the Metropolitan Opera Company next season.

Jules Speck, who has been stage manager for French and Italian operas at the Metropolitan for the nine years since Mr. Gatti-Casazza took charge, has resigned his position and is going to his home in France. His successor has not yet been selected.

A Puccini week is being given at the Bronx Opera House, New York, this week, by the Aborns. There will be eight performances, consisting of four each of "Madame Butterfly" and "Bohème." The latter opera is fast superseding "Tosca" in the affections of opera goers.

Perhaps stimulated by the tremendous advances made in aviation during the war, the thoughts of Italian composers seem of late to have soared into the empyrean. Puccini's "The Swallow" was produced at Monte Carlo a few weeks ago and Mascagni's "Little Skylark" at Rome still more recently.

There seems to have been some misunderstanding regarding the performance of the Cadman "Thunderbird" suite and the Kelley "New England" symphony recently at the N. F. M. C. meeting in Birmingham, and certain persons here and there may have obtained the impression that one or the other of those composers felt slighted because only parts of the works in question were played. Anyone who knows Charles Wakefield Cadman and Edgar Stillman-Kelley understands fully that they are too big, too broad minded and too equitable to harbor any feelings of ill will or even peevishness over such an incident. The programs were overlong and some abbreviating had to be done, even though originally the plan had been to produce both the suite and the symphony in their entirety. The subsequent hap-

pening aroused some of the Cadman and Kelley admirers much more than it did those gentlemen themselves.

De Koven's "Highwayman," which opened at the Forty-fourth Street Theater last Monday evening after a rest of nearly twenty years on the shelf, proved to be the same fresh, delightful work as of old. It is good to see a revival of pieces of this class.

The engagement of Pierre Monteux as one of the conductors of the Metropolitan for the coming season, which is reported on good authority, naturally suggests that the French repertoire is to be given more prominence than has been the case for several years past.

"With the compliments of the author" the MUSICAL COURIER receives a patriotic hymn, "Land of Our Hearts." A glance at the music of the first verse shows that the two syllables of the word "nation" are separated by a quarter rest. "United we stand, divided we fall." Bad music is, per se, unpatriotic music. Verbum sap.

In the search for new symphonies annually conducted by the leaders of the symphony orchestras in this country, why are the works of the French composer, Magnard, regularly overlooked? We hold no brief for these works, being entirely unacquainted with them, but they are played in France to a considerable extent and would, in view of the scarcity of new material, at least be worth the experiment of a hearing.

Fresno, Cal., has set an example which might well be followed by all the cities of the United States of the same size, about 50,000. It has formed a symphony orchestra, consisting now of some fifty pieces, and, what is much more, has made arrangements to guarantee its permanent continuance. The orchestra, under the efficient leadership of Earle Towner, in this, its first season, played two concerts, but the number will be largely increased the second season.

The third and last concert of the Gabrilowitsch orchestral series in New York will be given May 11, when the artist will appear in the double capacity of conductor and soloist. He will play the Rachmaninoff C minor concerto, Arnold Volpe directing the orchestra. Mr. Gabrilowitsch will wield the baton in Glinka overture, the Tchaikowsky suite, op. 43, the same composer's fourth symphony, and Gliere's symphonic poem, the "Sirens."

War conditions are not affecting the musical outlook for next season. Engagements for all the good artists and orchestras are booking rapidly for 1917-18 in this country. The MUSICAL COURIER advertising columns reflect this confidence and prosperity on the part of artists and managers. Intelligent musicians realize that the best time to advertise is not when people are spending money liberally, but when they seem inclined to hold on to it.

The Caruso concert in Cincinnati, given in connection with the symphony orchestra of that city, led by Dr. Ernst Kunwald, attracted an audience of 4,000, including Governor and Mrs. Cox, Mr. and Mrs. C. P. Taft, etc., according to MUSICAL COURIER information. Aside from the splendid playing of the organization and the fine singing of the noted tenor, the main feature of the evening was a patriotic demonstration led by Caruso and Governor Cox, of Ohio, the audience joining in to sing the "Star Spangled Banner."

Nothing is more gratifying to those who have firmly and loyally supported the Philadelphia Orchestra than to see it steadily surging ahead under the leadership of its able conductor, Leopold Stokowski. Plans for next season are well under way. Among the soloists already engaged are Carl Friedberg, Margarete Matzenauer, Olive Fremstad, Guiomar Novaes, and Sascha Jacobinoff, the young Philadelphia violinist. During the past season the orchestra has played 113 concerts, appearing in no less than twenty-five cities besides the home city, the principal ones visited being New York, Washington, Baltimore, Pittsburgh, Buffalo, Albany and Cleveland. At home the educational work done by the orchestra was of real merit and untold value. This

effort included eight concerts for the children of the public schools, given at the Academy of Music, three free Sunday afternoon concerts at the Metropolitan Opera House, and three appearances at the University of Pennsylvania.

Of the novelties presented during the year, the most important was the "Lied von der Erde" of Mahler, the first American presentation, while d'Indy's "Symphony on a French Mountain Song" proved one of the most attractive numbers in the orchestral repertoire. The splendid work of the chorus was shown to great advantage in the performance of Debussy's "Blessed Damsel" and the "Faust Symphony" of Liszt; while the magnificent production of the Bach Passion music was beyond the shadow of reproach.

An interesting point will come up very shortly in the United States courts relative to the payment of royalties to the authors or composers of the countries with which we are in a state of war. The action of the United States Government in suspending all payments of pensions to the German veterans of the Civil War living in Germany has, according to the New York Review, a bearing upon the question as to whether it is not technical treason to pay money, or royalties, to German playwrights living in Germany. Large sums of money are involved in this issue, which is regarded as one of the most important theatrical managers have to face. The New York Review says that the royalties on some German operas are very big, as it is known that the Metropolitan pays Richard Strauss \$700 a performance for the "Rosenkavalier," while Humperdinck received \$500 from the same opera house for every performance of "Koenigskinder." Until recently, most of the foreigners entitled to royalties were receiving them from their agents here, even though some of the moneys could not be sent abroad. At the present time, however, all such payments will be held up pending some action on the part of the United States Government or courts. In London, as recently as April 30, the payment of royalty to an alien enemy (the case in point being the royalties paid to an agent here for the Viennese authors of a musical comedy) was held to be treason. The payer and payee were both held on the charge of giving "aid and comfort" to the enemy. As the crime was purely technical, the court permitted the prisoners to go free, after a severe warning that the offense must not be repeated. Many Austrian and German operettas and plays are being produced and have been contracted for to be produced in America.

It is a healthy musical sign that New York, the metropolis of this country, had many more concerts during the season just ended than ever before in its history. It is natural for the well known artists to hunt profit in the big city and it is natural for the debutantes to seek recognition here—possibly with a view to gaining profit in the future from rich New York in case the debut is successful. As a rule, there is money here only for those artists with luminous reputations, but our public is showing an increased willingness to accept newcomers into the fold of its favorites. The artistic achievements of the concert givers represent a much higher average than formerly, and that is one reason why New York is ready to listen to more concerts than formerly and quicker to give recognition where it is due. There cannot be too many concerts in New York, because even the bad ones serve an obviously useful purpose. They defeat themselves and in the end serve to show unworthy aspirants for musical fame that it cannot be acquired and held without merit as the prime foundation. Many such aspirants cannot be convinced of their lack of merit until after they have given a concert here and met with the savagery of daily newspaper criticism and the freezing indifference of the lay listeners. Another mark of American musical progress lies in the fact that a success in New York or a failure here no longer means the making or marring of a career. The rest of our country has come to regard New York as local as any other place and its opinion representative of an area stretching from the Battery Aquarium to the Bronx Zoo. That is as it should be. The other sections of the United States have artistic standards and judgments fully as exacting as those of New York, and they are competent to formulate their own estimates. If this were not so, then all the tours of the virtuosi, songsters, string quartets, opera companies, and symphony orchestras would have been in vain.



# VARIATIONETTES

By the Editor-in-Chief

Extra! Extra! E. F. Goggin, of Schenectady, N. Y., was elected president of the American Guild of Banjoists, Mandolinists and Guitarists, at the closing sessions of its annual meeting in Boston last week. Other officers chosen were: vice-president, Daniel C. Krick, Philadelphia, Pa.; secretary and treasurer, Daniel Teague, Peekskill, N. Y.

The foregoing was the news wired from Boston to the New York Herald on May 3, and given a ten line display in that paper as a special telegram. Query: How much space would have been given by the Herald to a wire from Boston announcing the first production there of a new symphony by an American composer? How much did any New York daily newspaper print about the American premières of Cadman's "Thunderbird" suite in Los Angeles; Carpenter's "Perambulator" suite, in Chicago; Parker's "Fairylane," in Los Angeles; Schneider's symphony, in San Francisco, etc.?

The Institute of Musical Art (New York) advertises that its courses "combine all the advantages of European training." Why not of American training?

Lura Abell (sister of Arthur M. Abell, of the MUSICAL COURIER) enjoyed the privilege not long ago of a visit to the Remington munitions plant at Bridgeport, Conn. She put her impressions of the scene into a piece of writing which the New York Tribune recognized as literature, and printed in its issue of May 4. Here are Miss Abell's stirring lines:

## BAYONET MAKING.

In a long, shed-like building  
Bells rang, voices shouted,  
Machinery muttered—  
Cacophony reigned.  
But back of all the symphony of discords,  
Like double-basses in an orchestra,  
Accompanying with measured triplets—  
Boom! Boom! Boom!—  
A double row of forges  
Clanged and thundered.  
Behind each forge there stood a Vulcan,  
Clutching a bar of living red.  
As the giant weight descended  
To flatten the molten metal—  
Once! Twice! Thrice!—  
It spat out angry sparks;  
And with each blow the forge gave vent  
To a hungry breath of lurid flame.

Then the long, flattened strip,  
Crimsoning and paling,  
Was passed on to further torture,  
And a new bar took its place.

All day long the forges thundered—  
Boom! Boom! Boom!—  
Fashioning bayonets from blood-red bars,  
For draining the red blood  
From the hearts of men.

A new idea is that of Georgi Harteveld, pianist, who gave a recital here last week for the benefit of the French wounded. Mr. Harteveld, according to the New York Herald, kept the hall lights dim and low, wore priestly garments à la Liszt, and looked generally like that distinguished abbe and genius. This opens up a line of great possibilities for public performers in concert. Think of Josef Stransky made up as Beethoven, leading that composer's "Eroica," Albert Spalding garbed and featured to resemble Paganini, playing the "Witches' Dance," and Artur Bodanzky, in velvet jacket and cap, with a fringed beard projecting from his collar, in imitation of Richard Wagner, conducting "Götterdämmerung." Once upon a time theories were advanced that the employment of varicolored lights and varidored perfumes would heighten the effect of music upon the listener. However, how much more directly suggestive is the Harteveld plan.

From the New York Morning Telegraph, May 4: "The engagement yesterday of a young singer, comparatively unknown, by Klaw & Erlanger for an important role in 'The Rainbow Girl' is evidence that the opportunity for latent talent was never so bright as it is today." Latents, please apply.

Wynne Pyle says that Harold Bauer is one of those pianists who always sends her away from his concerts feeling that she must rush home to practise at once in order to try to accomplish without delay exactly the things he does.

We heard Godowsky play the Chopin B minor sonata the other evening at Theodore Spiering's home, and we felt as Miss Pyle does about Bauer. Miraculous skill and perfect ease of the Godowsky kind are the most misleading things in music. They tempt many a student to disaster. Godowsky should be made to grow long locks and shake them furiously when he plays, as well as wave his hands and arms about, jump up and down in fortissimo passages, and writhe in convulsive bodily twistings, so as to show his listeners how titanic are the things he does. Godowsky's repose and naturalness are musical misrepresentation.

There is to be a "Hay Fever Evening" at the Salsomaggiore Dry Fog Treatment Institute here on May 25. Save your sneezes.

As George Washington II would say: "America is the same as the Austrian national hymn."

Thibaud won the golf trophy at Lakewood, N. J. However, it was R. F. Thibaud, and not Jacques. The latter plays tennis, and plays it well.

Cockney Tommy (surveying fat German soldier who, being brought in as a prisoner, still has his hands up): "Blow me if this ain't the old blighter who used to play 'I Fear No Foe in Shining Armor' dahn ahr street."—London Musical News.

The other day Mrs. Edward A. MacDowell and her manager, Gertrude F. Cowen, went to dinner at Lüchow's, a restaurant which Mrs. MacDowell had not visited since the death of her famous composer-husband, who was very fond of host Lüchow's cookery. Mrs. MacDowell, one of the most modest and retiring of women, was recognized at once by the leader of the music, and the little band played "To a Wild Rose." Mrs. MacDowell arose and thanked the musicians.

Harry Brunswick Loeb, of New Orleans, author of the famous poem, "Rhubarb, Scissors and Twine," informs this department that he now is at work on two other deathless odes, dedicated to the Faithful Firemen of Madagascar and to the Chirpodists of Bolivia. In the meantime his pen slipped and he dashed off this and put it in his letter to us:

## LILLY'S DREAM.

OR  
THE WITCH'S HAVEN.

(Affectionately dedicated to the kindhearted cowboys of the Dakotas.)

I ask not for the pomp of kings  
Nor for the pow'r of great wealth,  
For Aunt Irene has several rings,  
And Cousin Sal has wretched health;  
I simply ask—O Lord—to keep  
My self control in crucial things.  
To dry the tears of those that weep,  
And—keep straight-faced when Sophie sings!

I ask to prop the fragile souls  
Seen swaying in Temptation's gale,  
To guard from Vice's treach'rous shoals  
The trusting bark bereft of sail;  
I ask to share my inward bliss  
With those to whom misfortune clings.  
But foremost, Lord, I ask Thee this:  
TO KEEP STRAIGHT-FACED WHEN SOPHIE SINGS.

At The Bohemians' dinner to the Kneisel Quartet on Saturday evening, clever parodists gave imitations of Ornstein, Godowsky, and Ysaye, which were received with screams of laughter.

Our very social week included attendance at the eighth annual White and Gold Breakfast of the New York Mozart Society, at the Hotel Astor. Over 1,200 women and some six men were present. One of the women said to us: "Don't you think that America would be committing a musical atrocity if we were to eliminate Wagner opera from the Metropolitan next season?"

Somewhere in America a certain big new opera movement is being started, and some time soon we shall tell about it if the starters do not announce it themselves without further delay.

Henry T. Finck says that "Faust" could be made

popular again if presented here with a brilliant cast. Is it as faded as all that?

"Mouse power minds" is an expression which we decided to filch on occasion from The Nation.

The new press gag law passed by Congress never shall prevent us from saying that Richard Strauss' song "Traum durch die Dämmerung" has more poetry in its any one measure than "Listen to the Mocking Bird" boasts of from the first note to the last.

Patriot—Did you hear that food is being controlled?

American Composer—What, still?

Someone said that the reason the Kneisel Quartet is disbanding is because its E string broke.

Ask Maggie Teyte why she eats marrons glacées.

Even the librettist, worm that he is, will turn. Joe Redding, librettist of Herbert's "Natoma," has written the music for the next Jinks of the Bohemian Club, San Francisco, and Brian Hooker, librettist of Parker's "Mona," is writing the music to a song called "Don't Tell Me What You Dreamt Last Night."

"The Past and Future of the Metropolitan Opera" is the title of a six column article by H. E. Krehbiel in the New York Tribune. "Some past and some future" remarked our office boy, who always reads six column daily newspaper articles on music.

"Our own Victor Herbert," says the Arkansas City, Kansas, News of April 20, "comes nearer to having Beethoven in his music than any other living composer."

The Sherman, Tex., Courier (April 18, 1917) runs a column called "What the Women Are Doing." Veda Group is the editor. Recently she wrote: "It is said that no pianist since Rubinstein has had so many engagements as Leginska has booked for this season." Rubinstein played only thirty concerts in America. Ethel Leginska probably has played nearly three times as many concerts as that since last fall.

"Tramp, Tramp, Tramp, the Boys Are Marching," but we wish they wouldn't do it for hours past our office windows on Fifth avenue while we are trying to write this column. Apropos, why not extend preparedness to the army bands. Some of them were very badly prepared for the recent parades here.

LEONARD LIEBLING.

## A WARNING

The following letter is from the Sun Dial column of the Evening Sun. It is presumably written by Don Marquis, the genial humorist who conducts this column; but there is so much of real truth in it and it conveys in so direct a way a warning against a pitfall into which a good many young artists are likely to fall, that the MUSICAL COURIER is glad to reprint it.

WHO THEY ARE.

SIR: Do you want to know who I am? I'm it—the goat, you know—one of those who Barnum tells us is born every minute—or is it every second—if you get what I mean?

I am ambitious. First it was to be a movie actress, and the vampires of the movie schools did me for five hundred iron men. Then I wanted to be a female Caruso—and I took up singing. A few days ago my teacher showed me a prospectus—it was a beautiful piece of nouveau art, and for one hundred beans (terms, in advance) promised to teach me in ten lessons (at ten per) the noble art of singing into the phonograph. Teacher is a hypnotic person with a cross eye, and I fell for it. The gentleman who interviewed us was a perfect lady, with kinky blond hair, light blue eyes, a velvet voice and olive oil manner. I passed over the hundred, and a little later (in the mirror) I saw him pass some of this dough back to teacher and we settled down to work.

I sang "The Last Rose of Summer" and thought sorrowfully of "The Last Hundred Dollars."

The ladylike young man played a very poor accompaniment on a tin Lizzy piano. Then I sang into the horn. This performance was repeated, after which I was dismissed and told to come again to-morrow. Waiting outside were at least a score of other Barnum Babies—and still our slogan is Show Me!

In your own peculiar way, you sometimes seem to be a person of some sense. Can't you suggest a means to save "ces pauvres enfants" from themselves?

GENEVIEVE WINCKELMAN.



## WHO WROTE "THE STAR SPANGLED BANNER"?

The following letter was received by the *MUSICAL COURIER* and, as the subject is one of so much general interest at the moment, the answer is printed here:

27 Cedar Street,  
New York, April 13, 1917.

Editor *Musical Courier*:

In your current number, referring to the "Star Spangled Banner," you say that the tune is ascribed to an Englishman, John Stafford Smith.

I was always under the impression that the origin of this tune was unknown other than that it seemed to be an old English melody. In a book of national patriotic songs, compiled by John Philip Sousa, and published in 1890, Mr. Sousa states the music was written by Dr. Samuel Arnold (1739-1802).

The apparent conflict between you and Sousa tends to confirm my belief as to the obscurity of the origin of this melody. Can you throw any further light upon the subject?

Very truly yours,  
(Signed) FREDERICK W. SPERLING.

It is a matter of surprise to many musicians that the origin of the melody of "The Star Spangled Banner" is still unknown to the vast majority of the public. All the musical newspapers have given the history of the tune from time to time. Yet there are thousands who apparently know no more about it than about the man in the moon.

One English writer has suggested that perhaps some Americans do not want to know that the origin of the tune is English, because they have read at school that England was the one and original enemy of the young republic at the beginning of its career and again in 1812-14, at which latter date Key wrote his verses. Such sentiments, however, could hardly have influenced a man like John Philip Sousa, whose object would be only to find the truth. But, as a matter of fact, Mr. Sousa is wrong, according to Oscar M. Sonneck, chief librarian of the music section of the Library of Congress at Washington. He has published a volume to establish the fact that John Stafford Smith, of London (1750-1836), wrote the drinking song, "To Anacreon in Heaven," which drinking song became a popular tune in America and was used in several ways and with other words before Key wrote his words for it. The fact that it was a popular song is shown in Key's knowledge of it. He was not a musician. It is too late now to regret that Key did not know a better tune with a more vocal range when he was moved to write his patriotic verses after a night spent on a British warship which bombarded a fort near Baltimore without succeeding in knocking down the Stars and Stripes. The tune, by the way, is utterly unknown in England today except as the national air of the United States. It may not be out of place here to say that the national air of the British Empire the world over is the tune known in this country as "America." There is some doubt as to the origin of that tune, but the tune of "The Star Spangled Banner" is unquestionably the product of the old English song writer, John S. Smith, who was not the Smith that wrote the words of "America," nor the Christopher Smith who lived in Handel's day.

Smith claimed authorship of the tune in his "Fifth Book of Canzonets, Catches and Glee," published about 1780. "Adams and Liberty," an American patriotic song older than "The Star Spangled Banner," was sung to this same tune.

## BEL CANTO CAN'T BELLOW

There is no great reason to believe that the old Italians who used the so called old Italian method of singing knew very much about voice production. They opened their mouths and throats in a lovely climate and formed a vocal language to fit their open throats. One has only to listen to Italian workmen in our country to hear the old Italian method. The talk may be about the number of matches already furnished for the other man's pipe, or a sudden rise in the price of garlic, but the vocal performances of the speakers are pure recitativo secco. All that is required to turn the entertainment into the old Italian recitative is a few twangs on a harpsichord and some hacking chords on the orchestra to divide the phrases and play the "That's all" at the end. The old bel canters sang as they talked—only a little more so. They shoved their voices up and pushed them down, threw out their chests and let the emotion spill out. They were so accustomed to shout with their mouths and throats open during their ordinary conversation about their neighbors that the progression from a talker to an opera singer was easier than the traditional step from the sublime to the ridiculous. And, moreover, the critical powers of the old audiences were low. Today we try to find

out what the old Italian method was. There are 999 authorities with 999 varieties of variegated bel canto and our audiences are surfeited to satiety—otherwise, fed up—on the best of singing in the best possible of music. But the real foundation of right singing is right talking. You cannot pinch out your thin American vowels all day and then expect to sing right at an evening party. You cannot law-didaw your vowels in what Milton called the "close and inward" English manner, or hurl rasping consonants through your oesophagus by the year in German speech, and proceed at once to the mellow tones of dolce far niente.

Forget your mouthy English, your twangy American, your grunty German, your staccato French, and go to Italy as a child. Learn to talk with an open throat, with a mind devoid of theory and a heart full of sentiment. Converse as if your hearer lived in a sound proof bomb shelter half a mile away. Then come home to the land of the free, where the vocal cords and the nose are still in bondage, and teach bel canto. Theory, method, system, or whatever you call it, has done wonders, nevertheless. It has made many American, English, Australian, French, German, Russian, Polish, Swedish, Spanish singers as good as any that come habitually from Italy, where language and climate both work for the singers' benefit.

## SCINTILLATIONS OF GENIUS

We hate to do it, but truth compels us to state that a neglected musician is not necessarily a genius. We often meet musicians who are neglected by their contemporaries simply because they are bad musicians. Only last week we heard a singer with a voice like an escape of steam complaining that he could not find a manager that took the slightest interest in him. He was forced to do his own advertising and pushing. He told us he might as well be a green grocer and try to sell cabbages and spinach. We agreed with him perfectly, but advised him to begin with a pushcart in a small way as spring was late this year. Not long ago an alleged pianist with a hand like the foot of a duck billed platypus begged us to get him an engagement to play a concerto with one of the big orchestras. "It is hard to paddle your own canoe alone upstream all the time," said he. We pointed out to him that his web footed and amphibious hand was suitable to paddling, but that a man of his physical characteristics ought never to waste time on so delicate a mechanism as a piano keyboard. We were saddened to see a splendid carpet beater lost to the world through a mistaken devotion to music.

Then a pale faced youth with a wealth of flowing hair muttered a mild complaint about his compositions which never got performed. We learned that he expected mobs of violent violinists and persistent pianists to break into his room, search his desk and discover his unknown manuscripts hidden away in paper bags. He considered it too commercial to try to sell his works to publishers and other low minded persons who thought only about money. He was a genius in his ability to keep his compositions hidden from the vulgar gaze. But we think that on the whole most of the complaints we hear come from men who have no temperament. They are not exactly cold, so to speak, but insensitive—not "sounding brass and tinkling cymbals," but dead wood and dull clay.

One man in particular we well remember. He had a spreading whisker like a kitchen broom, but was entirely bald on top. His hair was evidently subject to the attraction of gravitation, for it always ran down, never up. What pompadour would he not have out pumped if he could have turned his whisker heavenward and kept his polished skull for chin purposes! And his compositions were like himself—bald in the wrong place and moss covered elsewhere. Yet he wondered why the musical world did not run after him. But the real wonder was that woodpeckers did not attack his head, mistaking it for a hollow log. He was certainly not a neglected genius. In fact, our lengthy experience teaches us that neglected geniuses are very rare. The most commonly neglected musician is the bad one. He is ever with us. He might have been a sailor or a seller, or a tailor or a teller, a distiller or a teacher, or a miller or a preacher, undertaker or physician, a baker, politician, runner, gunner, writer, fighter, flier, dyer, hatter, batter, pitcher, ditcher, driver, diver, trimmer, swimmer, talker, walker, hawker, chalker, calker, or a simple minded ornithologist, for instance, but he really should have stayed out of music, for music stayed out of him.

## AUTO-DIDACTICISM

We hear on good authority that the brilliant young singer who has captured the hearts of all who heard her, Amelita Galli-Curci, is self taught. She follows no vocal method but her own and she used her intelligence in discovering her method. She was intended to be a pianist and was trained accordingly, but she left the piano for the sake of her voice as soon as she found that she had a voice. There is a curious parallel between her career and that of Harold Bauer. This eminent pianist was trained as a violinist. As a boy he traveled all over his native England playing the violin in many concerts. One day he decided to drop the violin and become a pianist. That is his musical biography in a nutshell. He had no lessons in piano playing. He worked out his own salvation and devised a system of fingering and style of execution to suit the various schools of compositions he interprets so admirably. His system may be said to consist of no set system. He plays his passages with the kind of fingering he thinks will best interpret the composer. If he wants a scale played all thumbs he plays it. If he thinks a passage sounds best when played with a certain fingering he plays it so, though all the piano teachers in the world should have another method of fingering.

The great pianist Ferruccio Busoni is another self taught player. Leopold Godowsky acquired his prodigious technical skill without a master. How did he do it? We cannot say. There are doubtless thousands who fail to one who succeeds in the perilous adventure of exploring the art world without a guide. Liszt is often called a pupil of Czerny. He certainly had lessons from Carl Czerny, but he made himself what he became. It was not from Czerny that he learned to practice on a heavily weighted keyboard. When he told his pupils not to imitate his tone, which he said was poor, but to imitate the tone of Rubinstein, which was good, he was not referring to the method he got from Czerny, but to the method of his own, which had given him an extraordinary technic at the expense of a luscious tone. The famous Liszt of the European concert rooms was assuredly self taught.

And can anyone read the biography of Chopin without the conviction that both as composer and performer Frederic Chopin was practically self made? He had no lessons at all after the age of thirteen, if we are not mistaken.

And so we might continue. We might show that many great musical artists have had the best of schooling. We might show that many great musical artists have had no teachers but themselves. We might try to show that it is best to have no lessons, or we might endeavor to prove that the best training by the greatest teachers is advisable. Probably our readers would like our opinion on the matter. Well, let us say to begin with, that we believe there would have been no Paderewski without a Leschetizky, or some such teacher, to set him right. We do not believe that Paderewski would have found a way to acquire a technic in a hand as stiff and old as his was when he decided to become a pianist. Now if any of our readers can convince us that a great teacher would have prevented Bauer, Busoni, or Godowsky from becoming pianists of the first rank we will be ready to accept the doctrine that it is best to have no teachers. As matters now stand, we firmly believe that it is unsafe to attempt to become a musical artist without a good teacher. For one that discovers the new world a score will perish on the trackless ocean. We have met the failures who tried to become artists without help. We have also met the ghastly failures who have had the finest training in the world. In the words of the old English divine, Jeremy Taylor: "For the sun himself cannot enlighten a blind eye."

Those who have difficulty in understanding the distinction between lyrical and dramatic will do well to compare Loewe's setting of "The Erlking" with Schubert's music to the same ballad. Loewe's song is purely dramatic. Schubert's is lyrical in style and in form, though the dramatic spirit is plainly in evidence. Bach's treatment of the narrative in "The Passion according to St. Matthew" is mostly dramatic. Mendelssohn's "Elijah" is mostly lyrical. The one melody that remains in the memory after a performance of Bach's "St. Matthew" is that of the oft repeated chorale, or hymn tune, which melody was not written by Bach at all, but by Hans Leo Hassler. Bach, of course, has written arias for his Passion music, but they are treated contrapuntally and never rise on the wings of lyrical song into melodies that haunt the memory.



## UNFAIR

Mme. Galli-Curci, suffering from a cold, was obliged at the last moment to give up her engagement to sing at the Newark Festival. The management immediately got into telephone touch with a number of New York musical bureaus in order to secure artists to sing in her place. As it happened there were very few first class artists in New York and available on Wednesday of last week. One was located, and a price asked from the bureau which manages him and a quotation given. While the management was searching further to find out just who was available, this bureau called up a second time and said that it could not offer the singer for less than double the price quoted about an hour before. Happily the management was able to secure two other artists, both of whom were much superior to the artist in question. It would, however, be of much interest to learn whether it was the artist or the manager who, knowing the embarrassing situation in which the Newark management had been placed involuntarily, attempted to take advantage of it. It is occasional acts such as this that tend to cast unjust suspicion both on the musical profession and the managerial business, which happily are made up for the most part of honest and upright men and women, entirely without responsibility for the derelictions of certain of their associates.

## THE BYSTANDER

## On a Trip to West Point

"Halt!" said the gentleman in khaki with a gun; and that was our first experience of war on this side of the water, though we all had seen a bit of it on the other side at the beginning—not, I assure you, from any nearer the trenches than we could help.

Part of the new road, clinging to the side of the cliff high above the river, reminds you very much of the Corniche and is quite as beautiful. Even previous knowledge of the Hudson, as seen from the deck of a steamboat,



HOLING OUT.

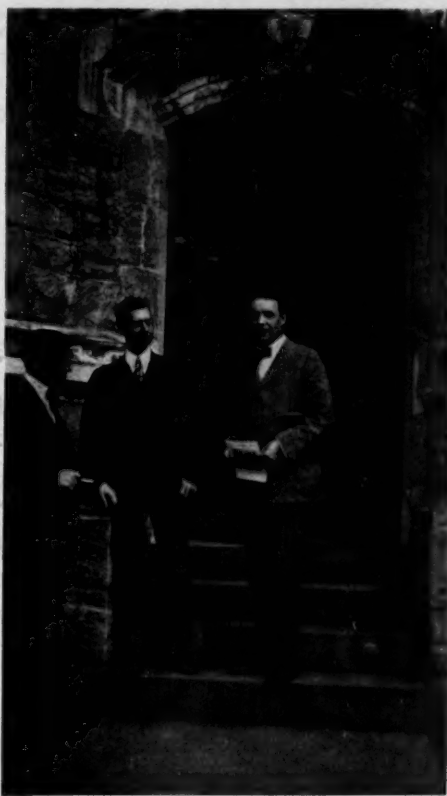
Strang Nicklin (left) and Charles Bowes.

gives one no idea of the grandeur of the West Shore drive—except for a few little places about which somebody ought to speak with the Nyack authorities.

We were quite surprised to be halted on the straight road in the midst of woods and apparently miles from nowhere, but we discovered that the Government has—(deleted by the censor). As we had nothing more deadly in the car than a camera, the national guardsmen passed us with a smile and a joke and the first adventure was over. The second consisted in finding real live gnats, which bothered one in the sunshine around Bear Mountain Park Lake—the first of the season. Then West Point. And we four—Bowes, Alexander, Strang and the Bystander—were together for the first time since the spring of 1914 in Paris. In those days Alexander had finished with his own work with de Reszke and was busy teaching in a lovely studio, from the windows of which he could look out across half Paris and more. Bowes, too, was teaching, and among his pupils was Strang, whose baritone voice has had years of attention at the hands both of Bowes and Maitre Jean de Reszke himself. Years ago Strang (who was called Samuel Strang Nicklin on the front page of the family Bible) was the famous Sammy Strang of the New York Giants, professional pinch hitter. Now he coaches the West Point nine in summer and sings and studies more singing in the winter. Some of us call him "the sweet-voiced first baseman" and others the "hard-hitting baritone."

Anyway, we sat down to a very dubious dinner in the 1830 style hotel that disgraces an institution otherwise so well conducted. (They capped the climax by burning the succotash.) Enterprising Strang spent something like two months in Paris during the winter just ended, studying with Maitre Jean.

The great master, Strang told us, has had ten or a dozen pupils working with him all winter, including some Amer-



AN APRIL TRIP TO WEST POINT.

Left to right, Charles Bowes, Frederick A. Mayer, organist at West Point, and Arthur Alexander.

icans. Some of the finest voices he has ever had are included in the lot and De Reszke himself is happy and busy. Conditions in Paris were very little changed from the normal. There was plenty to eat. The principal shortage was in coal. What the pension keepers have to pay additional for food, they save by not buying coal, so that prices for board and lodging were practically as before the war. Strang paid eight francs a day at the Faustin-Hélie, known to most music students of the Passy Quarter, and ate well, but had to resort to the Metropolitan—the Paris subway—or to matinees at the cinema theatres to keep warm. Cafes closed at 9:30. "Thank Heavens they didn't in 1914," said we all.

After dinner Arthur and Strang had a round of golf and then came the pleasantest incident of the day, a visit to the chapel, from the architectural standpoint quite the finest church I know in America. It is the visible incorporation of what Fafner and Fasolt built for Wotan. Such a place persuades one to religion with half the effort of a Billy Sunday and twice his eloquence. Frederick C. Mayer is the lucky man who has the privilege of playing the organ and directing the music in the chapel. He has a choir of over one hundred of the cadets—picked voices of the whole corps. Happy man, upon whom opportunity is thrust!

One thing that an organist does not have the opportunity to do often is to listen to his own organ. Mr. Mayer sat away back in the nave, while Alexander, who knows more music and more kinds of music better than any man I know, sat at the console and tested the splendid machine, ending with a magnificent improvisation on one of the grandest tunes in the whole hymn book, "Jerusalem, the Golden."

After the music we went to watch Strang's charges mangle in a ball game and, considering the arctic temperature that has prevailed in these regions since lovely May arrived, it seems strange to think that we could really sit out on the bleachers in mid-April in perfect comfort without an overcoat.

After that, into the automobile again and across the amateur ferry to Garrison. I hope the gunners in our navy can shoot straighter than the old pilot did for the slip on the eastern shore. Then home again through some scenery, very lovely until it got dark. Only one argument about roads, resulting in the selection of the wrong one and in the day's last adventure, which took the shape of a little cotton-tail rabbit scared up at the roadside, who raced off ahead of the car in the glare of the headlight, making the prettiest picture of the whole day.

BYRON HAGEL.

## WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

## Columbia University Chorus

*Times*  
After Samson brought the temple of Dagon down amid the last choral outcry, the audience was asked to rise and join in singing Mrs. Howe's "Battle Hymn of the Republic."

*Tribune*  
A translation which necessitated misplaced accents naturally deprived last night's performance of many of its most attractive features.

*Evening World*  
Before the oratorio, Julia Ward Howe's stirring "Battle Hymn of the Republic" was pronounced.

*Globe*  
The English translation happens to be a decidedly respectable affair.

## I SEE THAT—

Caruso entertained Minnie Tracey and P. A. Tirindelli in Cincinnati.

The Philadelphia Orchestra played 113 concerts this season. The Aborn Opera Company is giving a Puccini week in the Bronx.

Arthur Hackett has been engaged for the Italian season at the Teatro Colon, Buenos Aires.

Muratore and Cavallieri are recovering from appendicitis. Mascagni's new opera, "Lodoletta," had its premiere at Rome.

New York heard a program of Ernest Bloch compositions. Charles M. Courboin has been chosen municipal organist of Springfield, Mass., for one year.

Syracuse has recently organized a community chorus. Frederic Hoffman specializes in folksongs, sung to lute accompaniment.

Chev. Dr. Giuseppe Ferrata received two works by Scambiati, dedicated to him.

The Michigan State Music Teachers' convention will meet in Grand Rapids, June 26, 27 and 28.

The Erie Music Festival took place this week, under the direction of Morris Gabriel Williams.

Bernard Ferguson has been engaged for the third consecutive season at the Montpelier music festival.

Mrs. Charles S. Whitman was a guest of honor at the Rubinstein's Red, White and Blue breakfast.

Riccardo Stracciari is fond of American ways, customs and language.

The Patriotic Chorus of Women Singers has been formed under the direction of Clara Novello Davies.

Joseph Bonnet will not return to France, but will make a tour of the United States next season.

Mme. Galli-Curci is to appear in Yonkers next week.

Three Valeri pupils, Hazel Moore, Margharita Hamill and Margaret Davies Stanley, achieved great success at the Newark (N. J.) music festival.

Florence Easton and Francis MacLennan sang to an audience of 4,000 in Chicago, and their Bay View (Mich.) concert was sold out two days in advance.

Gaston Sargeant leaves the middle of this month for Plattsburg.

Yvonne de Treville talks on Roumanian folksongs at her first appearance as a lecturer.

Fresno, Cal., has symphony orchestra of fifty pieces.

New York had more concerts during the season just ended than ever before in its history.

Reginald de Koven's "Highwayman" was revived in New York last week.

Ysaye, Godowsky and Rita Fornia were among the guests of honor at the eighth annual white and gold breakfast of the New York Mozart Society.

Marguerite Melville-Lisniewska sailed for her home in Vienna last week.

Atlanta declares that musically the Metropolitan opera season this year was the "best ever."

Dr. Carl's pupils played for Joseph Bonnet.

Harrison Wild will remain musical director of the Chicago Apollo Club.

Marie Kaiser was the soloist at the final concert of the Minneapolis Apollo Club.

Clarence Eddy has been made an "Officier d'Academie" of France.

Egon Pollak has returned to Europe.

The fiftieth anniversary of Dubois' "Seven Last Words of Christ" was celebrated in Paris.

Titta Ruffo sang in Paris last month.

The Paris Conservatoire Orchestra gave concerts in Switzerland.

Vincent d'Indy's "Legende de Saint-Christophe" was given its first audition in Paris.

The engagement of Pierre Monteux as conductor at the Metropolitan is rumored.

Jules Speck has resigned his position with the Metropolitan after nine years.

It is reported that John McCormack will appear at the Metropolitan next season.

The New York Musicians Club enjoyed a concert of compositions by Clarence Lucas.

The Beethoven Society held its third annual spring festival.

New artists engaged for the Chicago Opera are Marthe Chenal, Charles Fontaine, Genevieve Vix, Carlo Galeffi, Vanni Marcoux and Maude Fay.

The Salt Lake Philharmonic Orchestra played new composition by Arthur Pederson Freber.

"Hansel and Gretel" was the opera given at the University of Utah this year.

Martinus Sieveking's summer class will be at Lake Mahopac, N. Y.

The New York Philharmonic Society plans a Beethoven-Brahms cycle for next season.

May Peterson considers one-quarter voice and three-quarters brain necessary for the making of a successful singer.

Katharine Goodson visited the Sultan's palace in Java.

Arthur Nikisch has canceled his Norway tour.

Caruso was serenaded by the band of the Fifth Ohio Infantry when he arrived in Toledo.

The well known tenor, Gervase Elwes, has been elected High Sheriff of Northamptonshire, England.

Edward Knowles, of Milton Regis, England, who died there not long ago at the age of eighty-one, is said to have been the last person to ring the curfew bell in the district before the custom was abolished in Kent.

Recent interesting piano recitals in London were given by Mark Hambourg and Benno Moiseiwitsch, the former playing a Beethoven program, and the latter devoting his concert entirely to Chopin.

H. R. F.

*Evening World*  
It is a pity that Prof. Hall's conducting is so metronomic.

*Tribune*  
It is a real tribute to his established reputation as a serious musician that he was able to take the various elements in "Samson and Delilah" and weld them into an harmonious and artistic ensemble.

## NEWARK MUSIC FESTIVAL DRAWS THOUSANDS

**Giuseppe de Luca and Lucy Gates, Appearing in Place of Galli-Curci, Are Accorded Great Ovation—John McCormack, Eugen Ysaye, Andrea Sarto and Other Soloists Make Three-Day Celebration Memorable Season—Admirable Work of Conductor Wiske's Chorus and Orchestra**

Newark, N. J., May 3, 1917.

The festivals are rapidly drawing to a close. Last week Conductor Wiske carried away the spoils of the Paterson Festival which turned out to be the best in years. This week the musical warrior swept all before him, making the Newark Festival, held May 3, 4 and 5 an even more tremendous success. The nightly audiences were larger, the chorus again covered itself with glory, and the artists selected were among the finest.

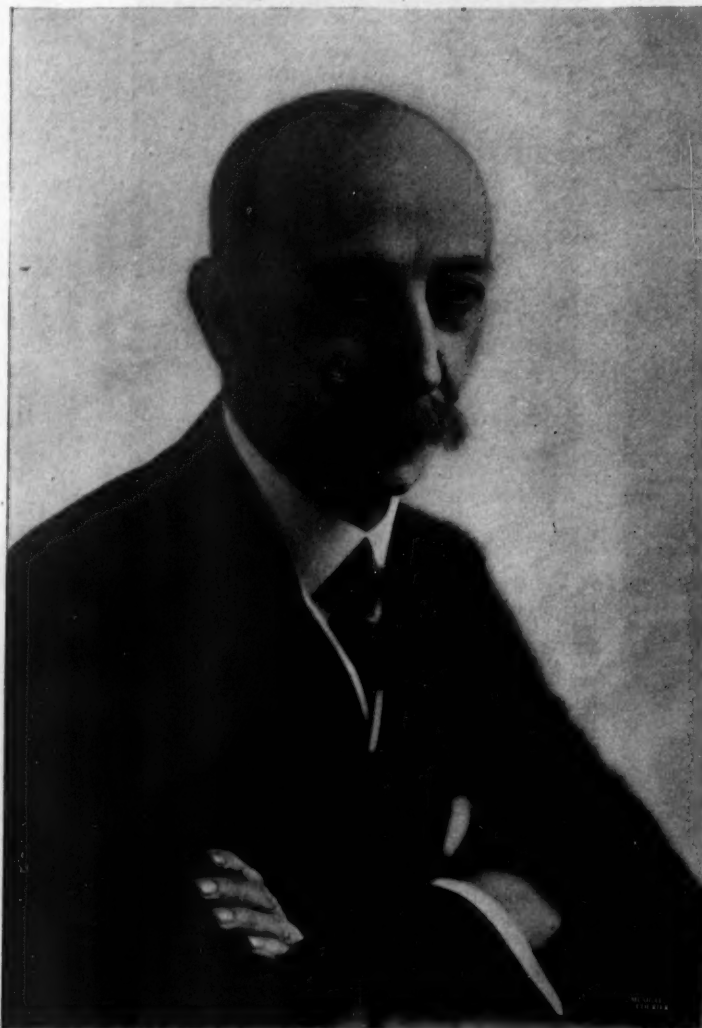
This time the home of the festival was in the First Regiment Armory, converted into a house of a thousand flags which added much to the beauty to the entire spectacle. A chorus of 600 was seated on the raised platform, and the orchestra had grown from forty to ninety men. Mr. Wiske was again thoroughly at home on the conductor's stand. He guided the singers with the same skill and efficiency that mark all of his work, whether it be in the training or conducting of them.

### Tuesday Night

On Tuesday night it rained "cats and dogs" and the writer thought that perhaps some evil jinx was concealed in a nook of the armory. But if he were the good fairies must have overpowered him, inasmuch as the people 9,000 strong, donned their galoshes and rain-coats and sallied forth once more to hear John McCormack. No doubt there were many who still bore traces of blisters received last week from too vigorous handclapping. What mattered a mere blister? They still craved more of this Irish tenor's songs and more they were going to have! So when McCormack stepped onto the platform to sing Mozart's "Per pietà, non ricerate," the applause was long and rapturous. In this number he excelled particularly, his warm, pure, vibrating tones thrilled not only the women, but the men as well, and aroused them to an enthusiasm far beyond expression. He was recalled several times, but kept them waiting until later for an encore. There were perhaps a few in the audience who were not so familiar with McCormack's singing of the aria, but none who did not know his work as a singer of Irish ballads. In the four he gave he fully satisfied every one—those with a musical education as well as the "tired business man." He carried them through the beautiful yet touching "Nora O'Neale" and brought smiles to their faces with "Ballynure Ballad." His rendering of "Must I Go Bound" has become a familiar one and in it all the luscious and sympathetic quality of his voice was apparent and created genuine applause. "Pash'een Fionn" (Milligan-Fox) was also much appreciated. This time the singer responded to the audience's hand calls for an encore by singing Kreisler's "Old Refrain," which was one of the most popular numbers of his recent Paterson program. In this the quaint yodel again charmed his hearers to such an extent that he was obliged to render a second encore which came in "Mother Machree." There is yet to be found anyone who sings that number as well as John McCormack. This song, as well as a number of others, he has made his very own, and people are content only to hear them rendered by one who does them so exquisitely.

"The Bitterness of Love" (Dunn), "Your Eyes" (Schneider) "Her Portrait" (Melvin) and "Meine," a lovely thing by MacDowell, completed the English group. His singing of

these was of the highest order and he made each and every one of these mean something big and vital to the audience, which he held spellbound. "Macushla"



C. MORTIMER WISKE, THE MAN WHO—

Gave Newark an annual music festival; has been the chief instrument in giving Newark a place among the leading musical cities of the country; has given Newark the best to be obtained among artists; against opposition, made possible three successful festivals there; has interested practically every man and woman of prominence in northern New Jersey who is a music lover, in organizing a festival association and establishing yearly festivals; developed a chorus of 800 the first year, the second year increased the chorus to 1,000, and this year, in order to attain the best results, lifted the personnel to 650, which will probably be the permanent number; conducted weekly rehearsals from October to May; always arranges for an efficient orchestra; conducts chorus, orchestra and, in addition, attends to all the business in connection with the festival; has surrounded himself with capable co-workers, men and women who are leaders in business and society; arranges programs of educational value, which at the same time appeal to the masses; devotes an entire year to the project; makes the success of each festival assured; came to Newark from Paterson, where he was a leader in musical affairs, conducting fifteen festivals there during a period of twenty-five years of activity; placed Paterson on the musical map; does big things in no small way.

and "I Hear You Calling Me" were hardly enough to calm the tempest of appreciation which surged forth after each number. One could write at length about this singer's personality, but lack of space forbids. It is sufficient to say that he is an artist who never fails to please—one of whom the public never for a fraction of a second becomes weary.

### McBeath and Schneider Assisting Artists

His assisting artists held up their own admirably. Edwin Schneider's work at the piano never wavered in its efficiency and the writer more than once thought how perfectly the singer and accompanist worked together and what an asset such support at the piano must mean to the singer. The young violinist, Donald McBeath, repeated his success of Paterson. His first selection, which was played with the orchestra, was Wieniawski's "Romance." Breadth and freedom were in his tones, besides a not inconsiderable degree of skill and intelligence in his playing throughout. In the other two Kreisler numbers, "Spanish Dance" and "Liebesfreud" he played with a feeling and ardor pleasant to hear. In the former he was successful in making the delightful Spanish rhythm prevail and in the "Liebesfreud," sweetness and charm. Mr. McBeath creates friends for his art wherever he goes and is always a valuable addition to any program.

### Chorus and Orchestra

The chorus numbers were: "Anvil Chorus," from "Il Trovatore," which was excellently given; Elgar's "The Dance," a lilting yet merry melody which went straight to the heart, and Dudley Buck's "Hymn to Music." The latter was a fine number with which to test the capabilities of the chorus, and their singing of it came well up to the standard they have set for themselves. The number was perhaps more appreciated by the audience and would have certainly borne repetition, had Conductor Wiske seen fit to repeat it. Beethoven's "Hallelujah," from "Mount of Olives," was no less effective. The chorus work was at all times marked by accuracy, style and understanding.

The orchestra numbers included: "Ruebezahl" (Flotow), "Danse Espagnole" (Fliege) and "American Fantasia"—the Victor Herbert number which was one of the most attractive features of the entire program. The mingling of patriotic airs in it was soul-stirring and gave visible pleasure to those who heard the concert.

### Wednesday Night

Wednesday night bid fair to become one of great disappointment, when it was learned early in the morning that Galli-Curci, who had drawn a crowd from out of town to Newark, was ill and could not appear under any circumstances. Western Union was kept busy trying to locate several singers who might be worthy of stepping into the place, by no means an easy one to fill. Luck was with Mr. Wiske and by two o'clock Lucy Gates, the American coloratura soprano, and Giuseppe de Luca, baritone of the Metropolitan Opera Company, were on their way to Newark. By five, both had had a good rehearsal with the orchestra, as well as the other soloists, Andrea Sarto, Mrs. George J. Kirwan, Margaret Davies Stanley, Mabel Addison and Charles Troxell.

In the evening but few tickets were turned in on account of Galli-Curci's failure to appear. The armory was packed to the doors and tendered Miss Gates and Mr. de Luca nothing short of an ovation. Miss Gates sang the "Mad Scene" from "Lucia" with much artistic success. Her voice—a beautiful one of no mean degree of power—was shown to great advantage here. The ease with which she attacked the upper notes was remarkable, especially where she was accompanied by the flute obligato. She sang with surety and it may be well to add that the flute and Miss Gates rivaled each other in purity of tone. The



GIUSEPPE DE LUCA.



EUGEN YSAIE.



MARGHARITA HAMILL.



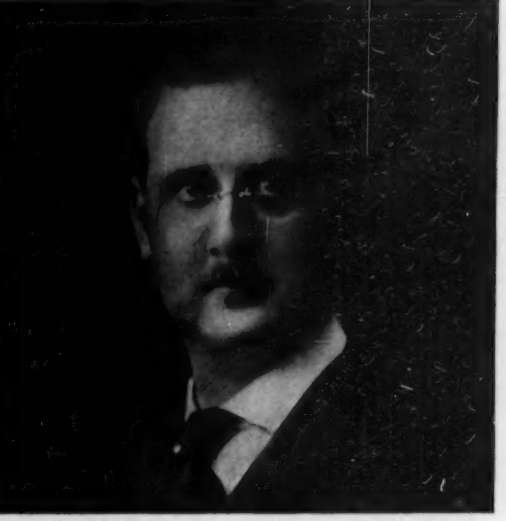
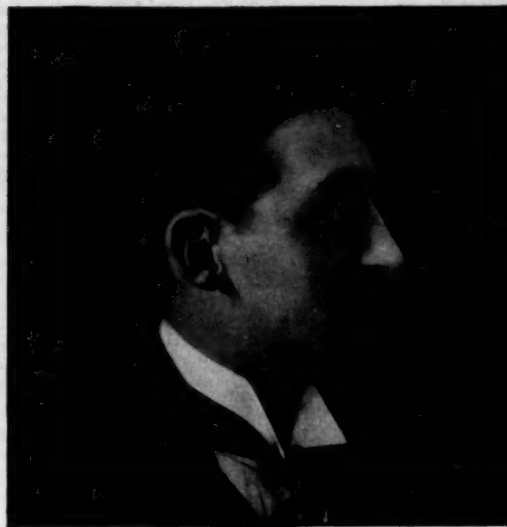
audience sat entranced and for several minutes after the last note had died out remained silent and then burst into deafening applause. After responding with several graceful curtesies, the soprano gave a lovely rendering of "My Laddie." In the "Bell Song" from "Lakmé" Miss Gates demonstrated the completeness of her operatic schooling, which has been the finest. Again her magnificent voice rang out and she was recalled to sing another number—"The Cuckoo," which was too short, even though delightfully given. Only after she had seated herself at the piano and sung a "Swiss Clock" song was she allowed to withdraw. In a word, it was a case of "veni, vidi, vici" for Miss Gates at Newark. This readiness in times of emergency has done much to account for her rapid success in this country. Singers of the type of Miss Gates are few and far between.

#### De Luca's Appearance Agreeable Surprise

Giuseppe de Luca was the second surprise of the evening and he more than satisfied his hearers. He not only dis-

played his wonderful vocal capability exceptionally well, but showed discretion in the selection of his numbers. There were two operatic airs, both familiar and wont to create much appreciation.

In the Figaro aria from "Barber of Seville" he immediately captured the interest and held it to the end. More too, he carried the audience with him through every phrase and amused considerably with the humor of certain parts of the aria. His voice was in good form and his singing gave evident pleasure. The upper notes were facile and lovely in color, while those of the lower range were doubly mellow. The tremendous outburst of applause must have been gratifying to this baritone, who is one of the strong links of the Metropolitan Opera Company. As an encore, he gave that lovely serenata from "Roi d'Ys" (Lalo). "Marichare," a tuneful Neapolitan song, was the



ARTISTS WHO APPEARED AT THE THIRD ANNUAL MUSIC FESTIVAL, HELD AT NEWARK, N. J., LAST WEEK, UNDER THE DIRECTION OF C. MORTIMER WISKE.

Left hand column, top to bottom, Charles Trozell, Mabel Addison, Donald McBeath.

Center column, top to bottom, Hazel Moore, Andrea Sarto, Lucy Gates, Margaret Davies Stanley.

Right hand column, top to bottom, Sidney A. Baldwin, Mrs. George Kirwan, Stetson Humphrey.

other encore, which came after his noble rendering of the "Toreador Song" from "Carmen." Mr. de Luca brought much life into this number, in addition to the absolute perfection of tone quality, making it a joy to all. Had there been time many other encores would have been in order.

#### "Faust" Number

Of particular interest was the "Waltz" from "Faust" and "With Wreaths of Roses" (Gluck), in which the chorus formed an admirable background for the work of the soloists.

Mrs. George J. Kirwan, the contralto, did creditable work in both numbers. Her voice is pure, rich and of unusual evenness; she used it with taste and skill and in every respect accomplished what she set out to do. Another soloist who sang in these same numbers was Margaret Davies Stanley, whose lovely soprano voice is one of considerable range and flexibility and of fine texture. Her enunciation is good and her singing in "Cavalleria Rusticana" brought forth much applause.

Mabel Addison's well balanced work and sweet, sympathetic voice added strength to the "Faust" waltz, while Charles Troxell must be mentioned for his contribution, sung in a tenor voice of more than a little power. His voice is distinct and clear and earnestness was a feature of his interpretation.

#### Andrea Sarto

Besides lending his fine baritone voice to the waltz, Mr. Sarto rendered the aria "Where Hide Myself?" from Weber's "Euryanthe." Right here it would be well to say that Mr. Sarto's singing of that number was of great value. It was filled with a genuine, noble feeling which was good to listen to. His voice was brilliant in the florid parts and correspondingly mellow in those of less color. His phrasing was as good as was his diction. Mr. Sarto showed himself a master of artistic singing, something which he had indeed demonstrated fully as a member of the Metropolitan Opera Company.

Mr. Sarto has devoted much of his time during the last few seasons, to extensive concert and oratorio work, in which he has achieved remarkable success. Under these

circumstances his remarkable success in Newark was not surprising. The generous applause that Mr. Sarto received showed in a most satisfactory manner the audience's appreciation of his work, which equalled that of the other singers.

The additional chorus offering was from "Carmen" (Bizet) and made an appropriate closing number. The orchestra did the usual sterling work in Mozart's "Magic Flute" overture and Moszkowski's "Spanish Dances," Nos. 1, 4 and 3.

#### Eugen Ysaye and Assisting Soloists

Eugene Ysaye, the incomparable Belgian violinist, was the artist most happily chosen for Thursday evening, which concluded the third Newark Festival. Hazel Moore, Stetson Humphrey and Margharita Hamill were those selected to appear with him. Each and every one of the soloists added to the general success of the evening.

The same large audience as marked the two previous concerts attended, but there was a notable difference in the make-up of Thursday's audience. It seemed to the writer that there were upon this occasion many more representatives of the good old school, who had first enjoyed his playing in their youth and who had taken this opportunity to hear him play again after an absence of years. When the master's ethereal notes vibrated through the air, they instantly touched the mouldering sparks of memory and rekindled them until again in full blaze. At the end they went away reluctantly, with a beautiful, peaceful feeling which would radiate happiness for many a day.

Among this audience was a quaint looking old gentleman who had known the violinist in his youth. He was Jean Wolfs, the father of Col. Jean Wolfs of the first regiment, N. J. N. G. During intermission Mr. Wolfs visited his childhood friend and they talked over the olden days when they had spent much time together, dwelling particularly upon the time when Ysaye and Miss Wolfs, the colonel's aunt, had graduated from the Liege Conservatory of Music, over forty-five years ago, carrying off respectively the gold medals for violin and piano. Mr. Wolfs had heard his friend play in Boston five years ago, but had not met him in many years.

With the assistance of the orchestra Ysaye gave a memorable reading of Vivaldi's concerto in G minor. The characteristics of the five various movements were forcefully defined; the florid passages were filled with genuine feeling, which gave the audience something more vital than just a mere rendition bespeaking only perfection of technique. The organ accompaniment, played by Sidney A. Baldwin, was exquisitely done at the various intervals. Ysaye's qualification as an artist are too well known to be repeated at this time, but it must be said that with each appearance he seems to have renewed vigor. His playing maintained all its remarkable fire, together with a limberness of arm movement that is amazing. It is this movement that truly reveals to the outer world, through his playing, the spiritual being of the inner man. If people are wise they must profit by it. As the weary-hearted might absorb the priceless peace and calm from a heavenly voice, breaking the stillness of some old cathedral, Ysaye's playing grips one and absolves in a good measure whatever soreness and misery may be within the heart.

This feeling must have prevailed in the vast audience, for upon the concerto's conclusion there was a burst of applause that rang in unison for several minutes. Ysaye appeared numerous times, hailing the audience with that little gesture of the hand that has become so much a part of his artistic make-up. Finally realizing how useless it was to withdraw, he played Guirand's "Caprice" and still another encore—a Chopin-Ysaye valse. It must be said that Maurice Dambois, who accompanied him at the piano, added to the success of the numbers. His work as a pianist rivals that of cellist. It is at all times of a superior nature and his support of Ysaye left nothing to be desired. This was, no doubt, more noticeable in the three

shorter numbers which were played later by the violinist. "Havanaise" (Saint-Saëns), as its name might indicate, possessed that delicious scent of Spain, which was so admirably portrayed in Ysaye's playing. His own number, "Lontain Passé," pleased much with its lightness and melodious gracefulness, while Vieuxtemps' "Ballad and Polonaise" capped the climax. In this the violinist brought out the abrupt touch of militarism and the contrasting filting sweetness of the ballad. Before his bow had ceased the applause broke loose and gained rapidly in its constancy and fervor, until the player favored with another charming number which might have been his own composition.

#### Hazel Moore

Hazel Moore, a young coloratura soprano, gained immediate favor in her first number, and "Air and Variations" by Prosch. Miss Moore's voice is one of more than the usual power. Her notes are clear and silvery and have not the slightest trace of shrillness which is so often the case in coloratura voices. She succeeded in working up to a fine climax and back again in this number with ease and skill. The audience was not satisfied to allow her to withdraw without an encore, which came in LaForge's "To a Messenger," charmingly sung. Her other number was "Una voce poco fa," from "Barber of Seville," and here again Miss Moore repeated her excellent vocal work. If anything, the lovely quality of her voice seemed to be more in evidence, while her staccato work was a praiseworthy feature. To say that the audience was captivated from the start would but inadequately express the impression made by Miss Moore. She left them with a decided taste for several additional numbers.

#### Margharita Hamill

The dramatic soprano was Margharita Hamill, who must be accorded an equal amount of credit for her contribution to the evening's success. Her splendid voice of fine timbre and vibrating mellowness added a necessary touch to "Fair Ellen," the Bruch cantata. Her singing contained the proper sentiment and she sang her lines with thoroughness and style. Sharing with her the good favor by the audience was the chorus, orchestra and Stetson

#### LUCY GATES AND ANDREA SARTO.



#### CONDUCTOR AND MRS. WISKE.



MRS. GEORGE KIRWAN.



GIUSEPPE DE LUCA.



MARGHARITA HAMILL.



EUGEN YSAIE.



HAZEL MOORE.

SNAPSHOTS TAKEN BEFORE REHEARSAL AT NEWARK FESTIVAL



Humphrey, baritone. Mr. Kastner, harpist, did credible work also throughout.

#### Stetson Humphrey

Mr. Humphrey had ample opportunity in which to give evidence of the beautiful voice which he possesses. He made the most of every moment and more than thoroughly satisfied the demand of the part. He was in good voice and pleased by great subtleties of interpretation.

#### The Chorus

The work done by the chorus again revealed a training that bears no criticism. It reached the 100 per cent. average under the baton of C. Mortimer Wiske, the conductor. The women sang as though with one voice, blending smoothly with the baritones, a complex of several hundred voices. There were delicate moments which gave place to vigorous, well defined passages. They maintained

mittee would do well to lose little time in securing his services.

Margaret Davies Stanley, Margharita Hamill and Hazel Moore, the soloists of the festival, are all pupils of Delia Valeri, the eminent vocal teacher. It is to be regretted that illness prevented Mme. Valeri from being present to witness the excellent work done by her artist-pupils.

Alfred Kastner, the harpist, did some creditable work on Thursday evening. His playing in the "Fair Ellen" cantata was a vital factor in creating its final success. Mr. Kastner is one of the finest harpists now before the public.

Right after the concert Mr. de Luca left for Ann Arbor, where he was to sing the following evening.

One good turn deserves another. Lucy Gates may not realize the good turn she did Mr. Wiske and Newark by taking the place of Galli-Curci, and best of all by making good ten times over. As an act of appreciation, George Kuhn, of the Newark Sunday Call, wired to Ann Arbor Wednesday night and reported Miss Gates' success. The next day she received word to come on at once for the festival. And yet had Mr. Wiske's wire asking the singer to come to Newark reached her one-half hour later she would have left for out of town. In that case she would not have enjoyed the Newark success and lost the opportunity to sing at Ann Arbor.

On Wednesday evening Miss Gates and Spaulding Frazer were the guests of honor at a lively supper party held at the Washington. During the evening George Kirwan was the center of attraction with his clever stories and impersonations. Next time there is a similar party and Mr. Kirwan is prevailed upon to entertain, some arrangement should be made to have a sounding board over his head, so that those at one end of the long table will not have to crane their heads so much and then lose half of the fun. Those present were Mr. and Mrs. Wiske, Mr. and Mrs. J. Albert Riker, Mr. and Mrs. Alvin L. Schmoeger, Walter Anderson, Catherine Bamman, Mr. and Mrs. George Kirwan, Mr. and Mrs. Spaulding Frazer, Mr. and Mrs. Charles Grant Shaffer, Mr. and Mrs. Paul Petri and Miss Petri, Lucy Gates, Josephine Vila and H. O. Osgood.

On Thursday evening another supper party was given at Di Jianne's.

The support given to the Festival by the Newark Press was admirable.

#### Behind the Scenes

Why do some people stand around in beaver hats, doing nothing but place themselves in other people's way, and then claim credit for the success of the festival?

One of the recruits remarked during Lucy Gates' re-

#### CONCERT ANNOUNCEMENTS

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The entire proceeds to be divided equally between The French Tuberculosis Soldiers' Relief Fund, and The Athlone, Ireland (Mr. McCormack's birthplace), Relief Fund (under the patronage of His Eminence Cardinal Farley and the Duc de Richelieu).

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Subscription books now open. Prospectus mailed on application. Felix F. Leifels, Mgr. Carnegie Hall, N. Y.

Where to dine after the Concerts

## THE VOGUE RESTAURANT

48th Street and Broadway

WM. LEON, Manager

fellow companions, one of whom remarked: "Gee, you must have had your heavy underwear on, Tom."

Conversation overheard after the McCormack concert on the street corner. Traffic policeman: "How was John?"

Some friend: "Fine. I wish I could have brought mother to hear him. She has just come home from the hospital and I feel sure if she had heard him sing those old songs she used to sing, 'Nora O'Neale' and 'My Brown Girl Sweet' she'd have felt a hundred times better."

Charles Wagner, the manager of McCormack and Galli-Curci, is certainly a lucky man to have picked such peaches from the overhanging tree of musical talent, but as yet he has to find one other person to make his luck complete—a physician who will be able to cure his singers of a cold overnight!

It was amusing to see the members of the chorus trying to keep warm Thursday evening by winding themselves into those Milan scarfs. Still they stood the draughts that swept through the armory like the soldiers they were and sang with renewed vigor. JOSEPHINE VILA.

#### Schofield Busy in Oratorio

It will be remembered that last winter Edgar Schofield was suddenly called upon to replace William Wade Hinshaw, who was ill, as soloist in the first New York performance of Converse's "Peace Pipe" at Carnegie Hall. Mr. Schofield learned the difficult part on ten hours' notice and sang with such authority and ability that "at a single stroke he revealed himself an oratorio singer of rarest distinction and intelligence." Following this occasion there has been an active demand for Mr. Schofield as an oratorio singer, and during one week he appeared as soloist with the Russian Symphony Orchestra in three oratorios and two concerts.

At Granville, Ohio, he was the principal in the "Hia-watha" trilogy; at London, Ontario, he sang the baritone part in "Judas Maccabeus," and sang in the "Elijah" at Toronto. Besides these he appears as soloist with the orchestra on the second day in London, and later in the week in Auburn, N. Y.

#### Unclaimed Letter

A letter addressed to Raoul Laparra is being held for claimant at the office of the Musical Courier Company, 437 Fifth avenue, New York. Any information tending to place this letter in the proper hands will be greatly appreciated.

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**WANTED**—Single or permanent engagement as singer or accompanist in concert, church, hotel, or musical organization. Experienced organist, pianist, teacher (school music), or soprano. Address "H." care of MUSICAL COURIER Co., 437 Fifth avenue, New York.

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MRS. C. MORTIMER WISKE,

Who was an invaluable aid to Director Wiske in furthering the success of both the Newark and Paterson festivals, practically having charge of all details (under Mr. Wiske's supervision) in Paterson, and assisting and accompanying at chorus rehearsals in Newark.

at all times an evenness and uniformity that makes this chorus of 600 one of the most stable ever in existence.

Again in the "Three Pictures" ("Tower of Babel") by Rubinstein with the orchestra, the work reached a pinnacle of success not easily to be forgotten. Upon hearing the skill with which the entire number was rendered, one felt that mere words could but inadequately picture the enormous task performed by Mr. Wiske in his training. It takes energy to get into shape a chorus of a hundred or more, but when the 600 mark is reached it becomes a feat in superior musicianship. Instead of trying to find words accurate to appraise his worth, let us doff hats to General Wiske and compliment him upon turning out such a noble army of voices. "How Sweet the Moonlight Sleeps" (Leslie) was an effective touch.

#### Baritone Solo

Mr. Humphrey's singing of the "Evening Star" aria from "Tannhäuser" was splendid and brought down the house. As an encore he rendered "The Two Grenadiers." He was ably assisted at the piano by Chilion Roselle. "The Elegie" (Tschaiakowsky), and Svendsen's "Coronation March" were added orchestral numbers. The big success of the evening came with the singing of "The Star Spangled Banner" by the chorus and audience, accompanied by the orchestra under Mr. Wiske, while the regimental band carried on the tune as it marched down the aisles, followed by the flag bearers, escorted by armed soldiers. The enthusiasm was greatly manifested in the shouts of applause, the stamping of feet and endless hand-clapping.

#### Notes

After a vacation this summer spent at his home in Maine, where his chief work will be enticing nine-pound bass to bite his line, Mr. Wiske will return to Newark next fall and take up his duties as musical director again. Lucky Newark!

It is rumored that Sidney A. Baldwin, the prominent musician of Newark and New York, may be selected to conduct the Orpheus Club of Paterson. A more capable man than Mr. Baldwin could not be found, and the com-



JOHN McCORMACK.

hearsal: "That Galli-Curci's singing is just great, ain't it?"

Second Recruit: "What's the matter with you? That's not Galli, it's Lucy Gates. Say, ain't it great, the way she bayonets those high notes?"

During the singing of "The Star Spangled Banner" Ysaye in his dressing room joined in the chorus, waving a small American flag as he did so.

One of the recruits stumbled over the tent rope and fell sprawling on the floor, much to the amusement of his



## ATLANTA'S EIGHTH SEASON OF OPERA

First Deficit Does Not Daunt Guarantors—Opera Announced for Next Season



Atlanta, Ga., April 29, 1917.

ATLANTA'S eighth annual season of Metropolitan opera, closing last Saturday night, revealed the first deficit in the series of engagements, but the amount was only a few thousand dollars and the guarantors hardly felt the loss, divided among hundreds. Even in the face of the war conditions, with the South feeling the high cost of living and not sharing in the munition makers' profits, the receipts for the seven operas ran above \$75,000, or more than the guarantee to the Metropolitan company. The local expenses were about \$10,000. But the directors of the Atlanta Musical Festival Association, meeting at the close of the week, announced that Atlanta will have opera next year if she wants it and the company can be engaged again, though, if the war continues another year, conditions may make it inadvisable to attempt a season.

Considered musically, the season was by far the best Atlanta has known, in the opinion of all the critics. Mr. Caruso was never in better voice than this season, and all the artists appeared at their best. The program ranged from the light and airy "L'Elisir d'Amore" to "Siegfried."

The complete schedule of operas and casts was given in the preliminary report of the Atlanta season published in last week's *MUSICAL COURIER*, so there is no need of repeating it here. That report was a trifle exaggerated in describing the theater as crowded every night, although in most cities and theaters the smallest audience of the week—4,500 for "Francesca da Rimini," on Wednesday night—would mean a crowded theater. The Atlanta auditorium, however, has 6,500 reserved seats and on Saturday night as usual the largest audience of the week was present to hear "Rigoletto." Every one of the seats was sold, and several hundred stood in the exits. The audience was in high spirits, and for the second time in Atlanta's history forced a repetition of the quartet. Mr. de Luca's Jester was superbly acted and beautifully sung, the finest "Rigoletto" that Atlanta has seen in many a long year. Mme. Barrientos' silvery soprano stood the test of the enormous auditorium very well. She could be heard to the farthest corner and there was much admiration for her superb vocalism. Caruso was the Duke.

On Wednesday night "Francesca da Rimini" drew the smallest audience of the week. Wednesday night is always the lightest one of the Atlanta season and in addition the adverse criticisms of New York had their effect. However, Mme. Alda, Martinielli and Amato sang it splendidly, and the popular verdict was one of approval.

Strange to say, Atlanta did not care for "Boris," and there was more adverse popular criticism on this work than on any in years. The choruses were magnificent, of course, but otherwise the Moussorgsky work fell flat here.

Atlanta, which had heard "Trovatore" three times by the Metropolitan, not to mention a hundred barnstorming companies, went fairly crazy over the old work as re-written by Polacco and presented by Amato, Martinelli, Muzio and Ober. Martinelli had never sung quite so well as in Manrico, and Mme. Muzio proved a splendid Leonora. It was her debut here and she was accorded a reception which left no doubt that she succeeded in establishing herself at once among Atlanta favorites. Miss Muzio is the most effective Italian dramatic soprano who has sung here in many years. Not only did she prove this in Leonora but in her Tosca which she did later in the week with Caruso. The Puccini work drew a very large audience, but did not awaken the same degree of enthusiasm as some of the older operas.

"L'Elisir d'Amore" started the week and presented Caruso in a lighter part than he had ever before been seen in Atlanta. The delightful comedy of Donizetti went with splendid sparkle under the skillful baton of Papi and with such fine artists as Mme. Barrientos, Miss Sparkes, Scotti

and Didur sharing the honors with the great Italian tenor.

Atlanta had her first taste of the "Ring" series this season, and sent a big Saturday afternoon crowd to hear "Siegfried." Nearly every one came away a devotee of Wagner, and it is hardly likely we shall go back to "Lohengrin" or "Tannhäuser" for our annual German work. There was absolutely no anti-German sentiment expressed or felt, and I have never heard an opera more enthusiastically applauded. Particularly fine spots of the performance were Sembach in the title role, Galski, an effective Brünnhilde, Reiss' inimitable Mime and the lovely voice of Edith Mason who sang the Waldvogel. Bodanzky conducted splendidly and led his orchestra in "The Star Spangled Banner" with as much spirit as either of the Latin conductors had done.

The opera folk was given the usual round of dinners, supper dances, teas and the country club barbecue. There were visitors from every state in the Southeast, several from South America and Cuba and a number from the West. William Randolph Hearst, who owns The Atlanta Georgian and American, spent the week in Atlanta, bringing with him Arthur Brisbane and a large party of friends. Frank Munsey, the publisher, was a prominent visitor.

Atlanta was congratulated by the Metropolitan management upon her support of opera in such a year. When it is remembered that the best seats are sold by the season for \$21, or \$3 each, and that balcony seats may be had for \$1, the size of the audiences may be gathered. D. G.

### Frothingham Artists Busy

The artists of the John W. Frothingham, Inc., office are having a late musical year. The Russian Symphony Orchestra, which is now on its third tour of the season, is having big houses everywhere it appears. In many cities the theaters are sold out days in advance. The Russians have been rendering novel programs on this tour, and Conductor Modest Altschuler has been devoting much time to preparing works of American composers. Cadman's latest Indian music, "The Thunderbird Suite," has met with success. The surprise of the tour has been the orchestration of a number taken from John Powell's suite, entitled "At the Fair." This little number is called "The Banjo Picker."

George Harris, tenor, has been singing a great deal in oratorio this season. Recently he was heard with the Salem Oratorio Society, Salem, Mass.; now he is in Canada, where he has several dates to fill. On May 1 he sings in London, Ontario. Upon his return Mr. Harris will begin preparing for next season. He will make translations of Polish songs during the summer and will use some in his recital work next season.

John Powell, pianist-composer, whose recitals in New York, Boston and Chicago and other leading music centers have created not only a decided impression upon a music-going public, but a novel one as well, has had a busy season. Mr. Powell recently returned from the South, where he appeared several times with the Russian Symphony Orchestra. His playing at the biennial of the N. F. M. C. in Birmingham was one of the features of the affair. Mr. Powell has been engaged as soloist for next season by the New York, Philadelphia, Detroit, Russian and other orchestras.

Dora Gibson, the English dramatic soprano, who has been in the States but a short time, has put in a busy year. She has sung with the Boston and Russian Symphony Orchestras. Her concert appearances have met with success. Miss Gibson is a great favorite in Canada, where she is making several appearances in concert and oratorio. On April 30 Miss Gibson appeared in St. Catharines; May 1 and 2, she sang in London, Ontario. On that occasion she sang both in oratorio and concert, the oratorio being "Judas Maccabeus."

Edgar Schofield, baritone, who is well known in oratorio, concert and church circles, besides making an extended tour through western Canada with Emma Roberts, the contralto, has given concerts in New York and other cities. His church work has taken up a great deal of his time.

Mr. Schofield recently appeared in Granville, Ohio, where he sang the principal part in the "Hiawatha" trilogy. A few days later he went to London, Ont., to sing the baritone role in the oratorio "Judas Maccabeus," with Miss Gibson and Mr. Harris. He also sang the leading baritone part in the "Elijah" and on his way home stopped off for a concert in Auburn, N. Y.

### Klamroth Professional Pupils Sing

An hour of exceedingly well sung vocal music, all from memory, was heard at the Wilfried Klamroth studios, May 3. The roomy salons were filled by a fine looking audience, which gave many manifestations of pleasure in the singing. Mr. Wemple started with the prologue to "Pagliacci," later on singing two Old English songs, and two modern French songs. He has a voice of good range, ample power, and sings very intelligently. The sweet tones, clear enunciation, and excellent style of Miss Sheff was heard in three modern Lieder, Schubert's "Auf dem Wasser zu singen" being especially enjoyable. Brilliant indeed was the singing of Miss Sims, with clean execution of the "Jewel Song" from "Faust." Her flexible voice, pretty trill and high C in Bishop's "Lo, Here the Gentle Lark" all were much admired. The full and rich tones of Miss Abbott, of whom one hears so much recently, sounded especially thrilling in the climax of Wolf's "Er ist's." Resounding applause followed her three numbers.

Mrs. Martin's deep and musical voice, full of sonority, made effect in Debussy's characteristic "La Flute de Pan." Following "La Chevelure," an enthusiastic auditor called out "bravissimo," which echoed the feeling of all the listeners. The pathos of a Hungarian song, and the defiant vigor of another brought her increased applause. It is interesting to note that Mrs. Martin (under the stage name of Ruana Bogislav) is appearing in the play "Peter Ibbetson" at the Republic Theater. A tenor of unusual parts is the Serbian, Mr. Djurin, who sang the aria from "Bohème" with its high B most effectively. There was depth of feeling, pathos, and even woe in some of the Serbian folksongs which he sang.

Miss Boudreau's brilliantly executed fioriture, limpid trill, cadenzas and the high D flat in the "Shadow Song" ("Dinorah"), as well as two modern French songs, brought that good looking young woman real appreciation. She sings most artistically. Miss Jones has an expressive alto voice of high range and sings with temperament and distinct enunciation. She, too, knows how to put deep expression into her singing voice.

As noted at the beginning of this, all the singers sang from memory, absolutely without a hitch, with clear articulation and also with artistic interpretation. They evidently have been trained in all the details which go to make enjoyable singing, for which their eminent teacher, Wilfried Klamroth, is to be sincerely thanked. All the singers are prominently before the public, singing in church, concert, oratorio, at various festivals scattered throughout these United States, and on the theatrical stage. Capable accompanists were Miss Matthews and Mrs. Klamroth.

### Dorvalle Sings at Patriotic Meeting

On Sunday evening, May 6, a celebration in honor of Jeanne d'Arc was held at the Washington Irving High School, New York, in which a number of well known singers appeared. One of these who achieved remarkable success was the rising young dramatic soprano, Hortense Dorvalle, who sang "The Star Spangled Banner" surrounded by one hundred and sixty boy scouts. The attractive picture Miss Dorvalle made, dressed as "America," together with her inspiring rendering of the patriotic number, created a volley of applause. Miss Dorvalle was born in America, although she is of French parentage, and inasmuch as this country comes first in her heart she is happy in the thought of America now coming to the aid of France, the country second in her heart.

### Pennsylvania Dates for Zimbalist

During the past week the Wolfsohn Musical Bureau closed contracts for the appearance of Efrem Zimbalist, the noted Russian violinist, for recitals next winter in Harrisburg, Pittsburgh, Scranton, Altoona and Lancaster, Pa.



GIOVANNI MARTINELLI.

CLAUDIA MUZIO.

PASQUALE AMATO.

ENRICO CARUSO.

SOME METROPOLITAN STARS OF THE ATLANTA SEASON.



### Sandor Radanovits to Teach in Chicago Throughout the Summer

Sandor Radanovits, the well known and successful vocal teacher, will remain in Chicago during the summer months



SANDOR RADANOVITS,  
Vocal teacher.

teaching in his studios in the Fine Arts building. Mr. Radanovits counts among his pupils many professional singers now appearing before the American public.

### Lulek Pupil Succeeds Brilliantly

A significant success was scored by Gertrude Fozard, one of Dr. Fery Lulek's leading talents, in her appearance as soloist in the Paterson (N. J.) Festival last week. Miss Fozard captured a scholarship from the Paterson Festival Association at the age of fifteen, three years ago,



GERTRUDE FOZARD.  
Artist-pupil of Dr. Fery Lulek, a soloist at the Paterson Festival.

since when she has been preparing for her career under the distinguished artist-teacher, Dr. Lulek, at the Cincinnati Conservatory of Music. The Paterson press was unanimous in its expression concerning the artistic strides Miss Fozard is making under Dr. Lulek's tuition.

"Miss Fozard, one of the favorites of the festival audiences, was tendered a rousing reception on her appearance and was encored repeatedly at the close of her numbers. She gave as an opening 'Romanze e Scena,' from 'Cavalleria Rusticana,' in beautiful voice, its difficult passages being rendered with ease and faultless diction. Responding to the demands for encores, she sang 'When Song Is Sweet,' accompanying herself on the piano. The results of the three years spent at the Cincinnati Conservatory were evident in Miss Fozard's work, her diction, grace, expression and finesse leaving little to be improved upon."

The foregoing paragraph is a quotation from the Paterson News, while that following is from the Paterson Press. "Three years at the Cincinnati Conservatory have done wonders for Gertrude Fozard in rounding out her musical education. Her voice has gained in brilliancy through constant training and she aspires most successfully toward coloratura work. Her rendition of the obligata solo in 'Inflammatus' was without a doubt her triumph for the evening, and it can be said that seldom has this difficult number been sung better."

### SAN ANTONIO, TEX.

Mary Aubrey, contralto, was presented in recital, at Beethoven Hall, recently, by her teacher, Arthur Claassen. Her voice is of a rich deep quality, and is very pleasing. Her program consisted of songs in English, French, German and Italian, showing her to be a thorough student. She was recalled many times, and was forced to give several encores. The assisting artist was Walter P. Romberg, violinist, who played Wieniawski's "Faust Fantasic," with splendid interpretation, and technic. The accompanist was Ella Mackensen, who performed her part of the program creditably.

### "Loose Leaves From the Operas"

Friday, April 13, an entertainment entitled "Loose Leaves from the Operas," was given by the Tuesday Musical Club, for the benefit of the Colonel George Leroy Brown Free Kindergarten. The program consisted of various excerpts from operas, given with costume and scenery, also three classical dances, also with costume and scenery, and a tableau of the Goddess of Liberty at the conclusion of the program, Corinne Worden as the Goddess. The various operas from which the excerpts were taken were "Erminie," "Martha," two numbers from "Carmen," two numbers from "Madame Butterfly," "Perle d'Brazil," "Tosca," "Thais," "Tannhäuser" and "Dinorah." The classical dances given were Weber's "Invitation to the Dance," Brahms' Hungarian Dance, No. 5, and Beethoven's "Minuet." The participants in the program were Mesdames R. B. Brough, J. Oppenheimer, D'Acugna, Fred Jones, S. Winters, G. Fraser, G. E. Gwinn, and O. Dewees, and Misses Mildred Morris, Zulime Herff, E. Schelb, L. Hughes, G. Rowley, H. Hutchins, B. Berliner, E. Goldstein and J. Lucchese and Charles Stone, Milton McAllister, Alfred Kilgore, and Earl Doyle, and the members of the Tuesday Musical Auxiliary Chorus. The accompanying was done by the Tuesday Musical Octet, Mrs. Edward Sachs, leader, augmented by flute, clarinet, viola, cello, and bass. Mrs. Eli Hertzberg, the president of the club, was the general chairman. Mrs. Edward Sachs had entire supervision of the music, and Gussie Rowley and Mrs. Stanley Winters were the stage managers. All the soloists were in splendid voice, the dances were exquisite, and the performance, as a whole, from every standpoint, both artistically and financially, was a marked success. The two musical numbers given by the octet were most enjoyable.

### Mme. Leginska With Mozart Society

Saturday, April 14, the San Antonio Mozart Society presented Ethel Leginska, the third and last artist for the season. The program which was in two parts, opened with the singing of "America," by the society, while an enormous American flag, which entirely covered the back of the stage, was slowly raised. The first part of the pro-

gram was by the Mozart Society. They sang, with piano and orchestral accompaniments, Henry Hadley's beautiful "A Legend of Granada," with Mrs. Robert Bruce Brough and Oran Kirkpatrick as soloists. Arthur Claassen conducted as usual in his splendid manner, and the orchestra, with Flora Briggs at the piano, gave adequate support. The second part was given over to Mme. Leginska, pianist, who can move one, by her music, from smiles to tears. She played in her usual splendid style. Her pianissimos were exquisite and the passages from pianissimo to forte were remarkable. One wonders where so much strength comes from, in that small body. Her program consisted of three numbers by Chopin (which included the sonata in B flat minor), Rameau, Daquin, Beethoven, Leschetizky, and Liszt. After every number the applause was deafening and one heard cries of "Bravo" from over the house. When she played here last year, she won her way into the hearts of the people, as was evidenced by the packed house which greeted her.

### M. T. A. Elects Officers

The election of officers of the San Antonio Music Teachers' Association resulted as follows: President, Walter P. Romberg; vice-president, Frederick King; secretary, E. Alice Holman, and treasurer, Meta Hertwig. John M. Steinfeldt, pianist, past president of the association, has been asked to give a solo, on a program when the State Association meets in Austin, May 16 and 17.

### Symphony Society Officers

At a recent meeting of the San Antonio Symphony Society, the following officers were elected: Mrs. Eli Hertzberg, president; Mrs. H. P. Drought, first vice-president; Mrs. William Aubrey, second vice-president; Mrs. J. B. Lewright, secretary. The treasurer will be elected at the meeting after the Fiesta.

### Mexican Pianist for Pan-American Round Table

The Pan-American Round Table presented Alphonsus Marron, the celebrated pianist and composer of Mexico City, in recital recently. The program included a number of Mr. Marron's own compositions. All of them proved to be charming. Other compositions were by Chopin, Schumann, Handel, Kreisler. One by Marron, "Dreaming," dedicated to Mrs. H. W. Potter (a well known musician in Mexico and who is at present in San Antonio) was very beautiful.

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## CONCERTS IN GREATER NEW YORK

MONDAY, APRIL 30

### Eva Gauthier in Recital

Following up her success this season in joint recitals with Roshanara, the oriental dancer, Eva Gauthier gave a recital at Aeolian Hall, on Monday afternoon, April 30. Her audience was a fair sized one, the applause of which demonstrated in a measure the fact that this Canadian singer is a welcome addition to the concert field. Her program was one of wide scope and she was not a little successful in carrying out its demands.

Opening with Gluck's "Ah, si la liberté," she sang an ariette by Ricci; "Un humble toit" (Haydn) and "Love Has Eyes" (Bishop). "M'odi, m'odi" ("Lucrezia Borgia") by Donizetti was another number in which she created favor. In this number Miss Gauthier displayed a voice of much beauty and considerable power. Her interpretations were filled with interest, but it must be said that her art lies in the French and attractive songs of the East. Mass-

enet's "Sous les branches" was particularly well given. Her best singing was done, however, in two Ravel songs and the "Malay Epik," a cycle of three songs, by Paul Seelig, which was given for the first-time in America. In this, Miss Gauthier gave evidence of a thorough, if not remarkable, understanding of the peculiarities of that particular type of music. Her rich, warm voice is also well suited to the charm of these songs. There were other numbers by Delibes, Hahn, Joncières, Chopin, Laparra and Chabrier, but the one of great popularity was Bantock's "Nautch Girl."

TUESDAY, MAY 1

### Frances Nash and Orchestral Society Heard by Brooklyn Audience

On Tuesday evening, May 1, the Orchestral Society of New York, Max Jacobs, conductor, with Frances Nash, pianist, as soloist, and assisted by the choir of the church, gave a concert at the Tompkins Avenue Congregational Church, Brooklyn. The orchestra opened the program with Beethoven's fifth symphony in C minor, and later was heard in Grieg's "Peer Gynt" suite, Chabrier's "España" and Wagner's "Ride of the Valkyries," which fittingly brought the interesting program to a close. Under the able and skilled leadership of Max Jacobs, who always has his forces under full command, all the numbers were interestingly interpreted and met with the hearty approval of the audience. Grieg's "Peer Gynt" suite, which was played with freshness and charm, completely captivated the audience.

Frances Nash, the young pianist, was heard in Saint-Saëns' G minor concerto, in the playing of which she proved herself a pianist not only well equipped technically, but intelligent and endowed with artistic feeling.

The choir, made up of mixed voices, under the leadership of Edward K. Macrum, sang splendidly, as did George C. Carrie, tenor, and Harold H. Wiley, baritone, who were heard in a duet as well as in a quartet with May Prina, soprano, and Alice Mertens, contralto.

THURSDAY, MAY 3

### Concert of Bloch Compositions

On Thursday evening, May 3, the Society of the Friends of Music, presented a concert of the works of Ernest Bloch, a Swiss composer. Artur Bodanzky conducted the first part of the program. The symphony "Israel" was led by the composer. The orchestra was made up mostly of members of the New York Philharmonic Orchestra. Under Mr. Bodanzky's baton and the skilled hand of Mr. Bloch, who proved himself a much better conductor than the average composer, there was some of the finest orchestral playing that has been heard in New York the whole season.

The works presented belong to the composer's "Jewish Cycle," and were as follows: Three Jewish poems for orchestra; a, Dance; b, Rite; c, Funeral March; 2, "Solomon," Hebrew rhapsody for cello and orchestra; 3, three psalms, Nos. 137 and 114 for soprano and orchestra. No. 22 for baritone and orchestra; 4, Symphony, "Israel" (first part, two movements, prelude; allegro agitato-andante moderato).

On a first hearing the finest works appear to be psalms 114 and 22. Melanie Kurt sang the former. She was in magnificent voice and this voice when in its good form, as it was last night, is one of the finest dramatic sopranos in the world today. Singing in French, she delivered the text with tremendous strength and power. It is a splendid composition of tremendous rhythmic vigor and expressiveness. Carl Braun also was heard to great effect in the twenty-second psalm. The plaintive despair of the first part succeeded by the magnificent outburst beginning with the phrase, "Praise God, Ye Descendants of Jacob," make up a composition which for effectiveness and vitality has few rivals among works of the last decade. These psalms were the most original of the compositions. In the purely orchestral works the inspiration seemed throughout to be fragmentary. The themes are short and there is no large development of them, but there is a great deal of interest and never a descent into banality. Mr. Bloch's command of modern orchestral technic is supreme and he has the happy faculty of selecting for each of his thoughts the medium best suited to express them.

His works seemed to be allied most closely with those of the modern Russian school. Particularly in his orchestral technic there are often echoes of Rimsky-Korsakoff. This is perhaps not natural, since the Russian school is generally regarded as being influenced by Oriental idioms and it is natural that professedly Jewish music should be under the same influence.

The finest individual work of the evening was undoubtedly that of Hans Kindler, who proved himself a cello player of the very first rank in his magnificent handling of the cello part—a most difficult and rather ungrateful one—in the rhapsody. He was repeatedly and deservedly recalled. The rhapsody itself is rather diffuse. There was stronger evidence of outside influence—Strauss, Goldmark, Wagner (Fafnermotif), even Verdi (the octave arpeggios for the violins, out of "Aida")—in the three Jewish poems than in the symphony "Israel," which contained perhaps the finest orchestral passages of the evening. The prelude of this symphony is a broad, noble and masterly movement and in the other parts, which were heard, there were some passages of genuine and noble power. There are vocal passages in the andante which were given by Melanie Kurt, Marie Tiffany, Flora Perini, Lila Robeson and Carl Braun. The meaning of these passages would have been better understood had the text been printed, so that one could have understood this significance.

On the whole Mr. Bloch's works prove that he is a man of today distinctly to be reckoned with. His is without doubt the largest and most important new voice that has been heard in America this season.

### Symphony Club and Solo Artists Play for Benefit

Hunter College auditorium was well filled on Thursday afternoon, May 3, by a very appreciative audience, which came to hear the Symphony Club of New York, Walter Henry Rothwell, conductor; Winifred Christie, pianist; Frances Woolwine, soprano, and Helen Teschner-Tas, violinist. The purpose of the program was for the benefit of the Home for the Aged.

The excellency of the music produced by the Symphony Club under Walter Rothwell's direction has been frequently commented upon in the MUSICAL COURIER heretofore. The club, composed of string instruments, is made up of non-professionals.

On Thursday afternoon the club opened with the Tchaikowsky "Elegie" for strings in G major, and sustained fully its reputation for splendid ensemble, quality of tone and understanding of the musical purpose of the number. In a second number the Bach adagio from concerto in E major was a splendid support for Helen Teschner-Tas, violinist, who from the outset gave evidence of a well directed musical nature. Two particularly graceful and ingratiating numbers were the Pierné "Watch of the Guardian Angel" and "Serenade," for strings. Winifred Christie was at the piano for the Debussy number, two dances for strings and piano, "Danse sacrée" and "Danse profane." It is enough to say that the artistic qualities of Miss Christie's playing made this one of the most pleasing numbers of the evening's program.

Frances Woolwine sang "Dawn in the Desert," by the California composer, Gertrude Ross; "J'ai Pleuré en Rêve," Hüe, and "The Year's at the Spring," Beach, displaying a voice of good quality and knowledge of the art of singing.

Helen Teschner-Tas contributed for her solo andantino, P. Martini-Kreisler, and "Schö Rosmarin," reimpresing her audience with her thorough musicianship. She was recalled and repeated the latter number.

The club played the "Serenade" in E minor for strings, by Fuchs, in conclusion, and deserved thoroughly the enthusiastic applause received. It is interesting to know that, according to a program note, the club can offer its services in giving concerts for charities, which it is very glad to do. During the past five years it has given concerts for the benefit of various charitable organizations, the net proceeds of which have amounted to over \$25,000; also that applications for membership in the orchestra may be made to Mrs. Howard Brockway, 317 West Ninety-second street.

SATURDAY, MAY 5

### Louis Graveure in Recital

On Saturday evening, May 5, a large and enthusiastic audience assembled in Aeolian Hall to listen to Louis Graveure's presentation of a request program. And judging from the enthusiasm with which his audience received his numbers, the "requesters" were present in large numbers. The program, opening with the Belgian national anthem, "The Brabançonne," was divided into five groups; Hungarian folksongs, Old English, French songs, Bohemian songs and American songs. Of these, only the French group was not sung in English, a factor which added greatly to the enjoyment of those present, for Mr. Graveure's diction enables every one to understand each word without difficulty. In addition to being a "request" program, it might well be termed a "repeat" program, for more than half a dozen of his numbers had to be repeated, and some seven encores were also necessary to satisfy his audience. His group of American songs consisted of "The Joy of

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a Rose" (Frances Tarbox), "Yesteryear" and "The Little Bird" (Bainbridge Crist), "Her Rose" (Whitney Coombs), and "A Rondel of Spring" by Frank Bibb. Mr. Bibb also was featured on the program as the accompanist, a position which he filled with an ease and an effectiveness which are worthy of the highest praise.

Of Mr. Graveure's very genuine art, splendid vocal equipment and well trained voice, it is scarcely necessary to dwell at length at this time, for this artist has made a special place for himself in the hearts of American music lovers. Suffice it to say, he was in fine vocal condition and his singing was marked by that artistic charm which is peculiarly his own. One of the best things that he did was "Tommy Lad," which was among his encores and another was the prologue from "Pagliacci."

Other songs on the program were as follows:

Hungarian Folksongs (in English): "Play! Only Play On," "Roses in the Garden," "They Have Laid Him Dead Upon the Black-draped Bier," "Father Was a Thrifty Man," "Shepherd, See Thy Horse's Flowing Mane!" Old English: "Westron Wynde" (traditional), "What If a Day" (fifteenth century), "Summer Is a-Coming In" (year 1350), "Flow Thou Royal Purple Stream" (Samuel Arnold); French songs: "Nocturne" (Franck), "Petite Main" (Saint-Saëns), "La vague et la cloche" (Duparc), "Mai" (Saint-Saëns); Bohemian songs (in English) arranged by Vincent Pisk, D. D.: "The Lovers' Quarrel," "To the Garden Annie Went," "The Broken Troth," and "Good-Night."

### Folksongs a Feature of Obrad Djurin's Recital

Obrad Djurin, tenor and pupil of Wilfred Klamroth, was heard in recital at Rumford Hall, New York, on Saturday evening, May 5. With fine vocal quality, well expressed dramatic taste, and clear diction he sang first Puccini's "Che gelida Manina" ("La Bohème"). Folksongs were a feature of his program. He gave six charming examples of Serbian "songs of the people," namely: "My Beloved," "Through the Silent Night," "Fog Is Falling," "Shano Dearest," "Dear Girl" and "Happy Hearts." Other numbers on the program were "O, Thou Billowy Harvest Field," by Rachmaninoff; "Come, Child, Beside Me," by Blechman; "My Native Land," by Gretchaninoff; "O. Bocca Dolorosa," by Sibella, and "Tarantella Sincera," by Crescenzo. Mr. Djurin has a voice of unusual quality which preserves the same evenness, sweetness and resonance throughout. The records of the first four folksongs mentioned will be on sale after June 1. Ocy Venna Shoff rendered Mr. Djurin's accompaniments.

### Piano Recital by Pupils of the

#### Virgil Conservatory

Three talented pupils of Mrs. A. M. Virgil gave a piano recital of interest at Chickering Hall, New York, on Saturday afternoon, May 5.

John Kane, the youngest follower of the Virgil Method,

delighted in three short pieces by Virgil, "To a Brown Thrush," "Little Bo-Peep" and "Dancing Dew Drops."

Selections by Liszt, Chopin, MacDowell and Moszkowski were played by Emma Lipp, also "Papillons" by Ole Olsen. The last named was learned on the "Tek" (an instrument similar to a piano in appearance but smaller, invented by Mrs. A. M. Virgil). Miss Lipp played it for the first time on the piano on Saturday in a very creditable manner. The technique of all the Virgil pupils is impeccable.

Lucille Oliver gave some interesting technical illustrations from the Virgil method and played selections by Beethoven, Reger, Chopin, Liszt and Strauss. She concluded the program by rendering brilliantly Liszt's Rhapsodie Hongroise, No. 4.

### SUNDAY, MAY 6

#### Jacques S. Danielson Presents an Artist-Pupil

At the end of the musical season, after so many pianists have had their hearing, it is a distinct relief and surprise to hear a newcomer display the brilliancy and distinction of Alice Flammer, an artist-pupil of Jacques S. Danielson, at her recital in the Comedy Theater, New York, on Sunday afternoon, May 6.

In a program of much variety and range, the young artist made her first public recital in New York a memorable one. In the Grieg sonata she rose to the possibilities of the first movement with fine understanding, playing with breadth and bigness of conception. The andante was equally well interpreted in its delicacy of tone and finish. Cyril Scott's "Dance Negre" was played with much effect. In Saint-Saëns' "Alceste" Miss Flammer disclosed unusual brilliancy and effectiveness, and in her closing number, Moszkowski's "Etincelles," her technical resources were greatly admired.

During the past four years, Miss Flammer has been a pupil of J. S. Danielson, assistant of the late Rafael Joseffy, and her work reflects great credit upon her teacher. Phoebe Crosby, soprano, contributed four songs.

The program in its entirety was:

Sonata in E minor (Grieg), "In Quelle trine Morbide" from "Manon Lescaut" (Puccini), "Herceuse" (Iljinsky), "Le Coucou" (Daquin), "L'Alouette" (Balakirev), "Dance Negre" (Cyril Scott), "Wind and Lyre" (Harriet Ware), "Sylvette" (Christian Sinding), "Love's Philosophy" (Bruno Huhn), nocturne, op. 27, D flat major (Chopin), "Humoreske" (Rubin Goldmark), "Alceste" (Gluck-Saint-Saëns), "Etincelles" (Moszkowski).

### Cantor Rosenblatt and Jacobinoff,

#### Violinist, in War Relief Concert

A concert differing materially from the many heard in the metropolis during the past season, was given at the New York Hippodrome, on Sunday evening, May 6, by Cantor Josef Rosenblatt, for the relief of Jews suffering

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through the war. The program offered, comprised a large number of sacred Hebraic melodies (chants, anthems, psalms, etc., the majority of which being of an appealing nature).

Cantor Rosenblatt sang or chanted these numbers with evident warmth and intensity, which gained for him much applause. A choir consisting of twenty sopranos, twelve contraltos, six tenors and six basses, accompanied the cantor. Sascha Jacobinoff, the young Russian concert violinist, was enthusiastically applauded for his artistic rendition of "Kol Nidre," Bruch; "Wiegengied," Reger, and "Zigeunerweisen," by Sarasate. He received much applause and responded with an encore.

The audience was unusually large and particularly demonstrative.

### Regina de Sales' New Address

Regina de Sales, the teacher of voice, formerly so well known in Paris, has just moved her New York studio from the Hotel Wellington to 7 East Eighty-seventh street. Mme. de Sales has issued cards for a musical evening at the Coterie Club on Wednesday, May 16.

### Henri Scott Compared With Santley

At the recent performance of "Elijah" by the Handel and Haydn Society of Boston, Henri Scott, the basso of the Metropolitan Opera Company, sang the title role. Louis C. Elson, of the Boston Advertiser, speaks in glowing terms of Mr. Scott's singing on that occasion, viz:

"Henri Scott sang 'Elijah' as it has seldom been done since the days of Santley. His diction might have been a lesson to many an American vocalist. We have had tearful Elijahs and spasmodic and vehement Elijahs in plenty in past years, but not such a dignified and lofty 'prophet of the Lord' for a very long time. His work in itself would have made the performance memorable."

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American Soprano scores triumph and receives unani-  
mous praise on April 27, at Baltimore concert.

# SUE HARVARD

A notable feature of the concert given at the Lyric last night by the Bethlehem Steel Company Band, under the direction of A. M. Weingartner, was the appearance of Sue Harvard, a **brilliantly gifted** young soprano who had not before been heard in this city. It would appear that the only reason Miss Harvard has not already made a big name for herself is that she is just at the threshold of her career. From the standpoint of both natural endowment and technical accomplishment she is head and shoulders over many of the much bespoken singers of the day. Her voice is of **beautiful timbre, clear and of very wide range**, and she uses it with **utmost skill**. It is a sheer delight to hear a singer whose vocalization is as intelligent and as artistic as hers. She has an abundance of temperament and colors her singing beautifully, particularly effective being her shading of high notes.—*Baltimore News*, April 28.

Miss Harvard made her first appearance following this. She has a voice of a great deal of **sweetness, exceedingly flexible and under careful and most intelligent control**. She sings with much taste and discernment and brings much **interpretative powers to her songs**, especially to such compositions as Ronald's "Down in the Lost Forest," a favorite with contraltos and sopranos alike, but especially grateful from such a singer as Miss Harvard.—*Baltimore American*, April 28.



The concert of the Bethlehem Steel Company Band at the Lyric last evening served to introduce to Baltimore one of the **most delightful singers** heard here for many a day. Quite simply, and almost unheralded, Sue Harvard, the soloist of the evening, gave a genuine thrill to those who heard her. She has a soprano voice of **remarkable range and volume**, with a fresh, clear, resonant quality and a **wonderful purity of tone**. Her manner is absolutely devoid of artificiality and she sings with delightful spontaneity. Her sustained notes marvelously even, and her **mezzo voce is exquisite**. She sings with a very real appreciation of emotional value and uses her technical equipment with rare intelligence. Miss Harvard sang a group of songs by English, French and Russian composers, of which Rimsky-Korsakoff's "Song of India" was, perhaps, the most satisfying, though her delicious humor in "The Lass With the Delicate Air" was charming. In the aria, "Depuis le Jour," from Charpentier's "Louise," she revealed the splendid dramatic qualities with which she is endowed.—*Baltimore Sun*, April 28.

The Bethlehem Steel Company Band, A. M. Weingartner, conductor, gave a concert at the Lyric last night for the benefit of the Baltimore Fund. Sue Harvard, soprano, was the special soloist. Miss Harvard has one of the most beautiful voices and is one of the **finest singers** heard in Baltimore in a long time.—*Baltimore Star*, April 28.

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NEW YORK CITY

## GOTHAM GOSSIP

Manuscript Society Concert—Capouilliez-Chamberlain Event—McLewee Recital—Warford Songs—Lamb-Von Klenner Reception—Jamison Works Heard

Sidney A. Baldwin's Accompaniments—Traver's Reception—Dubinsky Notices—Brock-Oetteking Engagements—Pearce of Yonkers—Merx Chicago Recital—Notes

Ralph Cox was represented by four melodious songs, sung by Carl Rupprecht, at the Manuscript Society concert, National Arts Club, April 27. Of the songs, "The Road's Lament" had most unusual text and appropriate music. The Irish lilt in "Peggy" made it very taking, and Mr. Rupprecht's manly bearing and expressive voice were much admired in these songs. Youthful Margaret Hamilton played her "Fairy" suite, having to do with goblins, death of Oberon, Titania, etc., containing considerable originality and musical charm. She played these pieces with clear technical execution, and was much admired. Harriet Bawden's sweet voice and personality, as well as her sincere, expressive and always distinct enunciation, won her resounding applause after her singing of songs by Edwin L. Turnbull, of Baltimore. Later on she sang Beach's "Ah, Love, but a Day" and Rummel's "Ecstasy," augmenting the impression she had previously made. She was well accompanied by Sarah Ford. The suite of five pieces for violin and piano by Catherine V. Duckett, played by Bessie Riesberg, was much liked, especially the "Berceuse" and "Caprice." Following the printed program, Platon Brounoff played his melodious nocturne and sang several Russian folksongs. This ends the twenty-eighth

season of the Manuscript Society of New York, which, it is understood, is on the eve of a reorganization under eminent musical auspices.

## Capouilliez-Chamberlain Event

F. Reed Capouilliez sang solos by American and European composers in English at a concert directed by C. V. Chamberlain, of the Perth Amboy Choral Society, April 27. Demonstrations of hearty approval of his singing, followed by dozens of private commendations following the concert, were showered on Mr. Capouilliez, not to mention his two encores which he was obliged to sing. Irene Langford, soprano, sang solos, and the Choral Society's principal number was Bruch's "Jubilate Amen." Mr. Capouilliez recently sang at the home of Rev. Anson P. Atterbury, D. D., after which he received the following written commendation from that gentleman:

I want to express to you my high appreciation of the help you rendered at our home Tuesday evening last, by the inspiring singing you gave to us. It was intelligent, expressive, devotional, fine throughout.

## McLewee Recital

The musicale by the well known contralto singer and teacher, Mme. Hallam-McLewee, took place at her handsome studio, April 29. Helen Field, soprano, who has a brilliant voice, was heard in Buckstone's "Delight Concert Waltz." Beatrice Campbell, soprano, sang Gounod's "Ave Maria" very well indeed, with a voice of power and style. Mabel Stanbury's big and full tones were heard in songs by Rogers, Cadman and Gilbert, winning her much applause. Carvin P. Taylor, tenor, has a most promising voice. Almont Hart, baritone, showed much improvement since last year, singing Cadman's "At Dawning" very well indeed. Harold S. Fowler, tenor (now the soloist at the Scotch Presbyterian Church), sang "Moon of My Delight" and some love songs, to the evident pleasure of all. His voice has grown in power and expressive qualities. Ina Goodwin played Liszt's "Gnomensorgen" with much speed and effect.

Bessie Riesberg contributed Beethoven's romance and Schubert's "Moment Musical," as well as an obligato. All the singers sang from memory, and, needless to say, Mme. McLewee's own singing formed the climax of the afternoon. Her singing has peculiar charm, the same being a reflection of her own radiant, winning personality. Especially was her singing of "Bon jour, Suzanne," very taking. Hubert Carlin played excellent accompaniments.

## Praise for Warford Songs

Claude Warford, the tenor and song writer, has received many congratulatory letters regarding his songs, which were recently published by the Carl Fischer Company.

Anne W. Young, who wrote the words of "Pieta," writes: "I think your setting is very beautiful, and am proud that you have done that for my poem."

Harvey Hindemeyer, the well known tenor, is especially enthusiastic about "Earth Is Enough," and writes: "Your song was so successful that I had to repeat it. It surely is a great song, and I am going to use it whenever possible."

## Lamb-Von Klenner Reception

A reception was tendered the members of the National Opera Club of America, Mme. von Klenner, founder and president, at the studio of J. and R. Lamb, 25 Sixth avenue, May 7. A large number of women prominent in club and social life were present for a special view of a stained glass window, intended for the library of Salem College, N. C. The work is to constitute a testimonial to Mme. von Klenner, and bears the inscription: "From her loving pupils, for the musical inspiration received from Katharine Evans, Baroness von Klenner." The window will be formally unveiled during the commencement exercises at this old Moravian college May 26, and presented by the members of the St. Cecilia clubs formed of the alumnae in various parts of the country. The tribute is a reproduction of Naujok's famous painting, showing St. Cecilia seated at the organ.

## Jamison Works Heard

Compositions of Abbie Norton Jamison were performed on Saturday afternoon, April 28, at the Marione Studios, Carnegie Hall, New York, by Mme. Marione and Carl Reynard. Grace Anderson was the accompanist on this occasion, but as her artistic work along this line is well known, suffice it to say that she added greatly to the enjoyment of the recital.

## Sidney A. Baldwin's Accompaniments

Sidney A. Baldwin played accompaniments at a concert in Wilkes-Barre, Pa., recently, where his excellent musicianship and good taste were highly praised by the Wilkes-Barre Record as follows:

accompaniments were played in excellent taste by Sidney A. Baldwin, who in spite of the fact that the lid of the piano remained open for the songs as for the piano solos, maintained even support to the voice and never obtruded upon it.

## Traver's Reception

C. Warde Traver, portrait painter, gave a musicale and reception at his studio quarters, 15 West Sixty-seventh street, April 28. The exhibition of recent portraits and other paintings was a feature of the affair, one of these being a portrait of Hugh Montgomery Krumbhaar, Harriet Ware's husband. Among the guests present were Emma Thursby, Ina Thursby, Meta Reddish, Estelle Harris, Regina de Sales, David Bispham, Howard Chandler Christie, Hermann Wessermann and George Randolph Chester.

## Dubinsky Notices

Vladimir Dubinsky has countless encomiums from various parts of the country. Some recent ones are as follows:

He is truly a man of sentiment and skill. He puts his whole spirit into his work.—Trenton Times, Trenton, N. J.

Vladimir Dubinsky, who has appeared at all these concerts, was given an ovation after his solos.—Plainfield, N. J.

He plays with ease and grace and seems to draw from the heart of the instrument wails, sighs and sound dreams that enrapture the listeners.—Daily State Gazette, Trenton, N. J.

Mr. Dubinsky made his first appearance as a cellist and created a favorable impression by his rich tone, general accurate intonation and his well finished style.—New York Times, New York.

Mr. Dubinsky, leading cellist of the Philadelphia Symphony Orchestra, is a complete master on his instrument, and produces a tone that is alluringly rich and sympathetic, while the power and facility of execution are highly artistic.—Philadelphia Ledger, Philadelphia, Pa.

## Brock-Oetteking Engagements

During the course of the winter, Mme. Oetteking has sung about thirty concerts, and on several occasions was re-engaged for appearances for the coming season. April 25, she gave a very successful recital at the Educational Alliance, at which time she had the able assistance of Umberto Martucci, as accompanist and pianist, he having played several piano solos. As Mme. Oetteking has a number of students who are desirous to continue their vocal studies during the warm weather, she has decided to remain in the city for the greater part of the summer.

## Pearce of Yonkers

James Pearce, M. B., was the guest last week of St. Mark's Parish, in Philadelphia, where he conducted the music from 1865 to 1872. Sunday, April 22, being the fiftieth anniversary of his first Easter there, was made a jubilee day, and selections from his cantata for eight-part chorus and orchestra were sung. This cantata was first performed at the University of Oxford, fifty-seven years ago, as part of his work for the degree of Bachelor in Music. A reception was given him in the Parish House.

## Merx Chicago Recital

Hans Merx, the well known New York Lieder singer, gave his first song recital in Chicago, May 6, at the Blackstone Theater, under the management of F. Wight Neumann. The recital was under the distinguished patronage of His Grace, Archbishop Mundelein of Chicago, who was present. The program included songs by Schubert, Schumann, Brahms, Hugo Wolf, Richard Strauss, two groups of old Irish songs, arranged especially for Hans Merx by John

# MARIE KAISER

Spring Engagements 1917

Evanston, Ill. (Northshore) Festival  
"Golden Legend"

Lindsborg, Kan., Festival  
"Messiah"

Minneapolis Symphony  
Orchestra Concert

Kansas City Oratorio Soc.  
"Erl King's Daughter"

Cedar Rapids Festival  
"Stabat Mater" and "Fair Ellen"

Milwaukee Arion Soc.  
"Jubilate" (Bruch)

Minneapolis Apollo Club  
Miscellaneous Program

Appleton, Wis., Festival  
"Redemption"—"Mors et Vita"

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Adam Hugo, the American composer, sung in Chicago for the first time, and also a group of new songs by American composers. Edward Rechlin was the capable accompanist.

#### Notes

Constance Hulsmann, a pupil of Antoinette Ward, played at the St. Andrew's Coffee Stand affair, Carnegie Hall, April 30. Her solos consisted of short pieces by Grieg, MacDowell and Chopin, and the youthful artist pleased the audience immensely.

The seventh regular monthly meeting of the Fraternal Association of Musicians will be held on Monday evening, May 14, Hotel Marlborough, Broadway and Thirty-sixth street. An informal dinner (\$1 per person) and an impromptu musicale is announced by the program committee.

The New York City Chapter of the New York State Music Teachers' Association announces a banquet in honor of Mr. and Mrs. I. I. Paderewski and Margaret Woodrow Wilson, Tuesday, May 22, 7:30 p. m., Hotel McAlpin, New York. Information regarding this affair may be obtained from Carlo Kohrssen, chairman, 526 West 139th street, New York City.

#### NEW YORK CONCERT

##### ANNOUNCEMENTS

##### Final Gabrilowitsch Orchestral Concert, May 11

The third and last concert of Ossip Gabrilowitsch's Orchestral Series in Aeolian Hall will be given Friday evening, May 11. Mr. Gabrilowitsch is to appear in the double capacity of conductor and soloist, playing the Rachmaninoff second concerto in C minor for piano and orchestra, under the baton of Arnold Volpe. The orchestra numbers which Mr. Gabrilowitsch will conduct are the Glinka overture "Russlan and Ludmilla," the Tchaikowsky suite, op. 43, the Glière symphonic poem "The Sirens," and symphony in F minor, op. 36, No. 4, Tchaikowsky.

##### Armenian Relief Concert, May 13

Souren Sewny, the Armenian violinist, will play a number of solos by Lalo and Sarasate at Aeolian Hall, May 13. He was a pupil of La Fauré in Paris. Chah Mouradian, Armenian tenor, who has sung at the Paris Grand Opera, will sing French and Armenian songs. The concert is for the benefit of the suffering Armenians.

##### Southland Singers, May 15

May 15 the Southland Singers, Emma A. Dambmann, president, Philip James conductor, will give a concert under the auspices of Adrian G. Hegeman, associate member of the Southland Singers, at the New York Athletic Club, Travers Island, Pelham Manor. The program will include choral numbers, with assisting solo artists; dancing after the concert. No tickets are sold, but members of the society and escorts are invited.

##### Frederic Hoffman, Waldorf-Astoria, May 21

Frederic Hoffman, a baritone, who has specialized in folksongs which he sings to his own accompaniment on the lute, will give a recital in the Waldorf-Astoria Monday evening, May 21.

#### Strickland Songs at American

##### Composers' Festival

During the American Composers' Festival, held at Wanamaker's Auditorium, New York, last week, two groups of songs by Lily Strickland were sung by Mme. Buckhout and William Gustafson on Friday afternoon. The soprano songs, given by Mme. Buckhout, were "Springtime of Love," "Pickaninny Sleep Song," "Colleen Aroon" and "Today Is Fair"; Mr. Gustafson, baritone, sang "Luck's Buccaneer" (MS.), "Out from Rio," "Love's Beggar" (MS.), and "The Long Road" (MS.).

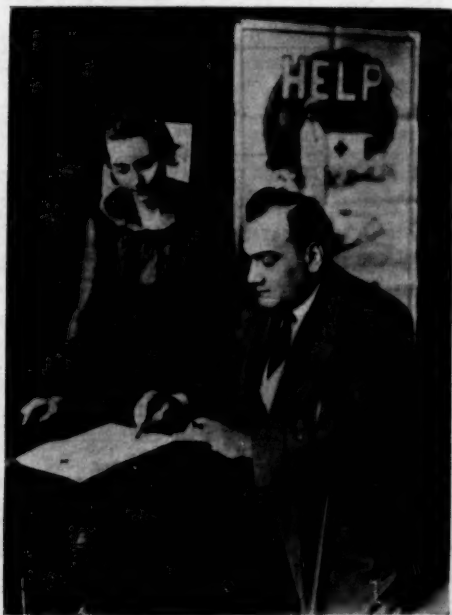


Photo by Paul Thompson.

##### CARUSO JOINS THE RED CROSS.

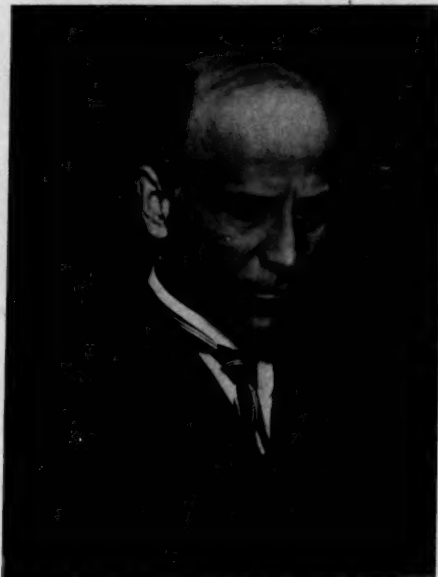
Harriet Corwin, secretary of the Cincinnati Red Cross, making Enrico Caruso a member.

#### A LUCAS EVENING

##### Musicians' Club Honors Canadian Composer

Tuesday evening, May 1, the Musicians' Club of New York, extended a "surprise" courtesy to Clarence Lucas, by requesting an evening devoted to works of Mr. Lucas, the program to be given by Wynne Pyle, pianist; Theodore Spiering, violinist; William Simmons, baritone; James Stanley, basso-cantante, and Maurice Eisner, accompanist.

Although the time for the preparation of the program had been very limited, and in each instance more familiarity with Mr. Lucas' works would have brought out better their inherent beauty, and their broad scope of inspiration, musical intelligence and expression were throughout



CLARENCE LUCAS.

strongly marked; and the audience of musicians gave ample sign of its appreciation of Mr. Lucas' fine music.

Theodore Spiering was unable to appear because of illness. At two o'clock on the afternoon of the recital, Max Pilzer was called upon as "first aid" and his response should be an occasion for much self congratulation. Mr. Lucas' "Ballade" in A, "very difficult but effective" (according to Grove's Dictionary), occupied third place on the program. Its technical demands require the equipment of the virtuoso. Before Mr. Pilzer's appearance, the composer commented upon the remarkable manner in which Mr. Pilzer had met the situation, and at the conclusion of the number, the audience fairly rose to applaud violinist and composer. Mr. Pilzer later was heard with like effect in Mr. Lucas' "Legende."

Wynne Pyle, pianist, opened the program with the prelude and fugue in F minor. To quote Grove's Dictionary again: "One of Mr. Lucas' good qualities is a skillful and vigorous employment of the fugal style, and this may be aptly cited in connection with his prelude and fugue in F minor, op. 38, for piano, which has won admiration from good judges like MM. Saint-Saëns and Leschetizky." It is this work which Mark Hambourg has played with so much favor. Miss Pyle's second appearance brought forth the prelude and fugue in C sharp minor, an interlude, and mazurka. In the last two she was particularly successful. Her style, musicianship, personality, technique and temperament delighted her hearers.

Mr. Lucas' songs bear the stamp of original expression—not to be confused with modernism. They reflect the personality which thinks and acts for itself. Versatile imagination stands out in the wide variety of mood pictures. These songs are above all musical, appealing and convincing. They show the composer's fine poetic sense, his delicate humor, and anon a vigorous manner. The wide variety makes possible no suggestion of monotony in an entire program devoted to his works.

The first song group was effective as sung by James

Stanley. It comprised "Eldorado" (Poe), first introduced to the public by David Bispham in 1903. "If You Become a Nun, Dear," "When We Two Parted" and "Ballad of Sir John Franklin." The second was given with equal success by William Simmons. "When Stars are in the Quiet Skies" (Lytton), "An Iroquois Serenade," "Sweet Be Not Proud" (MS., first time), and "The Fountains Mingle With the River" (Shelley); made up group two. Mr. Lucas was at the piano for the violin and song numbers.

#### Lucy Gates under Bamman Management

Lucy Gates, whose brilliant successes of the past few years have placed her among the highly accredited singers on the American concert stage, is now under the management of Catharine A. Bamman. In another portion of this issue is recorded Miss Gates' unqualified success at the music festivals held in Newark, N. J. and Ann Arbor, Mich., where she substituted for Amelita Galli-Curci. In addition to her various recital engagements, Miss Gates will make a number of appearances with the chamber music organizations under the same management. These are the Little Symphony, the Barrere Ensemble and the Trio de Lutece.

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Jan. 21—Tarentum, Pa.  
Jan. 29—Pittsburgh, Pa.  
Feb. 4—New Brighton, Pa.  
Feb. 16—Harrisburg, Pa.  
Feb. 29—Latrobe, Pa.  
Mar. 7—Washington, Pa.  
Mar. 13—Homewood, Pa.  
Mar. 14—Charleroi, Pa.  
Mar. 21—Wellesville, Ohio.  
Mar. 23—Pittsburgh, Pa.  
Apr. 1—Pittsburgh, Pa.  
Apr. 4—Pittsburgh, Pa.  
Apr. 6—Wilkesburg, Pa.  
Apr. 12—Pittsburgh, Pa.  
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### ST. LOUIS AUDIENCE THRILLED BY PLAYING OF BOY PIANIST

It is difficult to recall a pianist who plays with such complete poise and quiet absence of effort. His body remained almost motionless, and without lifting his arms he was able, by the sheer strength of his wrists, to build up portentous volumes of sound. He possesses an extremely dexterous rhythmic sense and an individual tone, full bodied and lustrous.—Post-Dispatch, St. Louis, Mo.



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Baldwin Piano Used



## BOSTON SYMPHONY ORCHESTRA CONCLUDES ITS THIRTY-SIXTH CONCERT SEASON

**Dr. Muck's Forces Heard in Praiseworthy Performance—Cecilia Society Gives "Damnation of Faust"—Marie Sundelius and Lambert Murphy Principal Soloists—Spring Concert of Boston Musical Union—Helen Allen Hunt and Carmine Fabrizio Soloists—People's Choral Union Produces "The Messiah"—Gertrude Auld Gives Excellent Recital of Novel Songs—Sousa Conducts Band of Four Hundred—Thomas Egan at Opera House—Ernest C. Schirmer Retires from Boston Music Company**

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its twenty-fourth and final pair of concerts in Symphony Hall on the afternoon and evening of May 4 and 5, respectively. The program was as follows: Symphony No. 4, Beethoven; "Tasso," Liszt; "Lament and Triumph," Strauss; prelude to the "Mastersingers," Wagner. The symphonic poem, "Tasso," had not been performed at these concerts since 1911, and both it and the Strauss work were thoroughly enjoyed. As was appropriate at the final concert of a season which has been remarkably successful the audience was especially enthusiastic in its applause of both Dr. Muck and the orchestra, who gave their customary spirited and praiseworthy performance.

### Cecilia Society Gives "The Damnation of Faust"

The Cecilia Society, Chalmers Clifton, conductor, assisted by seventy players from the Boston Symphony Orchestra, gave a fine performance of Berlioz's dramatic legend, "The Damnation of Faust," on the evening of May 3 at Symphony Hall. The soloists were Marie Sundelius, soprano; Lambert Murphy, tenor; Leon Rothier, baritone, and G. Roberts Lunger, bass. The performance was for the benefit of the American Red Cross, and there was an unusually large and enthusiastic audience.

The Cecilia Society has performed Berlioz's work many times, but never more successfully than on this occasion. It would seem that Mr. Clifton is determined to bring the society back to its old high standards of the days of B. J. Lang. Not only has he the authority and musical understanding necessary to such a task, but the enthusiasm and vitality of youth, which make of that task a pleasure. He had coached his chorus both faithfully and well, and its singing was never less than distinguished.

It was a pleasure to hear Mme. Sundelius again, who appeared in Boston for the first time since joining the Metropolitan Opera Company last fall. She was warmly welcomed in the role of Marguerite, which she sang exquisitely. In the past year her dramatic sense has developed wonderfully, while her sweet, clear voice has gained in breadth and sympathy. As Faust, Mr. Murphy sang in his usual distinguished fashion, with commendable enunciation and phrasing. In the lyric passages he pleased especially, while his voice was warm and expressive in the love music. Mr. Rothier, who is not so well known here, was vocally and temperamentally an excellent Mephistopheles, delivering his lines with dramatic effect and delightful musicianship. Mr. Lunger, as Brander, and Abbie Conley-Rice, as a Voice, were both successful.

### Spring Concert of Boston Musical Union

The Boston Musical Union, George Sawyer Dunham, conductor, gave its first spring concert on the evening of May 1 at Jordan Hall before a small but cordial audience. The club was assisted by Helen Allen Hunt, contralto; Carmine Fabrizio, violinist; Henry G. Moeller, tenor; Homer C. Humphrey, organist, and Elmer Wilson, accompanist. The program was miscellaneous and pleasantly varied, including part songs and choruses interspersed with solo numbers. Mr. Dunham and his singers gave an excellent performance, technically and otherwise. The presentation of the choral numbers, both accompanied and a cappella, showed the result of intelligent work under capable leadership, the more remarkable for the fact that this was the second public concert of the club. Especial interest centered in the soloists, who were fortunately selected. Mrs. Hunt, widely known as a contralto soloist and one of Boston's most successful teachers, sang a group each in French and English and, in addition, Schubert's "Ave Maria," with violin obligato. Her voice is rich and agreeable in quality; she has poise and personality, and her sympathetic interpretations are the more notable for intelligent vocal usage. Control of breath, phrasing and enunciation hardly could be improved. Mr. Fabrizio, a young violinist of ability, also gave pleasure by his skillful playing, warm tone and musical taste. His selections, in two groups, were all familiar. Finally, Mr. Moeller and the male chorus gave a very interesting performance of Reichardt's "The Image of the Rose." Mr. Moeller, who is a pupil of Willard Flint, has a pleasing tenor voice which he uses excellently.

### People's Choral Union Produces "The Messiah"

The People's Choral Union, Frederick W. Wodell, conductor, produced "The Messiah" at its twentieth annual concert on the evening of April 29 at Symphony Hall, there being present the usual large audience. The soloists were Elizabeth Parks, soprano, whose vocalism and musicianship were warmly received; Charlotte Peege, contralto; Charles Troxell, tenor, and Albert Wiederholt, the popular New York bass. All of the soloists pleased and were generously applauded. The singing of Miss Peege was especially good, and her rendition of "He Shall Feed His Flock" was probably one of the best solos of the evening. An orchestra of symphony players, with Herman Shedd at the organ and Mildred Vinton at the piano, assisted.

### Gertrude Auld Gives Excellent Recital

Gertrude Auld, soprano, accompanied by Florence McMillan, gave an excellent recital on the evening of April 30 at Steinert Hall. Her program was novel, unconventional and altogether one of the most enjoyable of the season. The first group consisted of folksongs from ten different nations, six of which were sung in the original. Of these, it was necessary for Mme. Auld to repeat the Japanese "Cherry Blossom" and the Moorish "My Beloved." Three additional groups presented many other unfamiliar and interesting songs, all of which Mme. Auld sang artistically and with unusual emotional power. Possessing a voice that is opulent and remarkably susceptible to tonal colors, she is primarily a delightful interpreter. The audience was large and most enthusiastic.

### Sousa Conducts Band of Four Hundred

John Philip Sousa conducted a band of 400 Boston musicians at the concert given on the evening of April 29 at Mechanics Hall, in aid of the Musicians' Relief Society. The assisting artists were Tamaki Miura, the little Japanese soprano, and Herbert L. Clarke, cornetist. The performance was a great success both artistically and financially, and the immense audience applauded with enthusiasm. Mme. Miura sang arias from "Rigoletto" and "Madame Butterfly" and several shorter selections, and Mr. Clarke played a number of pieces of his own composition.

### Thomas Egan at Boston Opera House

Thomas Egan, the Irish tenor, who has been touring America and Canada during the past season, gave a farewell concert at the Boston Opera House on the evening of April 29. He was assisted by Lillian Breton, soprano, and Frederick Gerald, violinist. Francis Moore was the accompanist. Mr. Egan sang several operatic arias, a group of ancient Celtic folksongs and a group of American songs. The concert was enjoyed by an audience of good size.

### Ernest C. Schirmer Retires from Boston Music Company

Ernest C. Schirmer retired on May 1 from the management of the Boston Music Company, of which he has been head for a number of years. He is succeeded by Ernest R. Voigt, of New York, who will assume the duties of general manager. Mr. Voigt is a nephew of Rudolph E.

Schirmer and a cousin of Gustave Schirmer, son of the founder of the house. General regret has been expressed at the resignation of Ernest C. Schirmer, who has been very popular with the employees of the firm and was held in high esteem by his associates in the music publishing business. V. H. STRICKLAND.

### "Alda's Interpretation of Francesca da Rimini Her Greatest Triumph"

Frances Alda gave her first recital in Atlanta, Ga., on Wednesday evening, May 2, at the Atlanta Theater and achieved even greater success than in her frequent appearances in opera here. Mme. Alda, always an Atlanta favorite, appeared but once during the operatic season recently closed there, singing the role of Francesca in Zandonai's "Francesca da Rimini." Under the heading, "Alda's Interpretation of 'Francesca da Rimini' Her Greatest Triumph," the Atlanta Journal said: "Mme. Alda was never so beautiful. As scene followed scene, and she appeared in various gowns under changing conditions and in different relations, she seemed to grow more beautiful. Surely the ideal image of the poor, unfortunate girl which arises on the mind upon reading the story does not suffer from being represented in the flesh by such a fair face as Alda's. Again and again she appeared, sometimes with her wonderful hair in braids, sometimes loosed to the air; and each time she seemed more bewitching and more lovely. She sang superbly. Her voice is finely adapted to the role, and the purity of her tones was a fitting complement to the witchery of her grace. In the final scene, especially first with Biancophore, and then in the love duet with Martinelli, she quite surpassed herself."

This same opinion was held by the Atlanta Constitution, which declared that "Mme. Alda's growth in the favor of her Atlanta audiences has been commensurate with her artistic growth; a fact which is to the credit of Atlanta, and not derogatory to the ability and charm of this lovely prima donna, whose Francesca illuminated the tragedy and formed an exquisite element in it. Ingenuity and unbidden emotion, with its unconscious surrender, the psychic struggle which comes too late and the shadow of foreboding, are interpreted with a delicacy as charming as is her dramatic abandonment to the ecstasy of loving which sweeps her audience with a force like that which catches her in its flood. Vocally, the part is difficult, resting continually in the higher register, but her singing was very beautiful and merging with the resonant tone of Martinelli, there was produced an ideal effect of that fullness of youth which is the source of the tragedy."

In the Atlanta Georgian, one reads that in the battle scene of the second act, "Alda's clear soprano rose above the storm" at all times. "Not since Mme. Alda sang her great role of Desdemona to Slezak's Otello have I seen her act so well, and never have I heard her sing quite so beautifully as in this scene with Paolo and that which precedes the discovery of the lovers. The great burden of the opera falls upon the soprano, who sings almost constantly, and Mme. Alda, repressed at the beginning, was giving her all at the close."

And Atlanta, so delighted with her work, felt so keen a disappointment at hearing her but once, that the Music Festival Association, which conducts the annual opera season, arranged with her for the concert. As usual, her accompaniments were played by that master pianist, Frank La Forge.

## LAURA LITTLEFIELD

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### BEETHOVEN SOCIETY HOLDS ANNUAL SPRING FESTIVAL

Over 500 members and their guests assembled in the grand ballroom of the Ritz-Carlton Hotel, New York, on Saturday, April 28, to participate in the third annual festival held by the Beethoven Society, Mrs. James Daniel Mortimer, president. A reception was held by the president and members of the reception committee previous to the breakfast, which was served at one o'clock. The tables were very appropriately decorated with red, white and blue flowers with just the necessary touch of green to give the artistic finish. Mrs. Mortimer and her guests of honor, save one or two who were seated at nearby tables, occupied seats at the long table arranged for them at the extreme end of the ballroom. The picture presented by the ladies, attractively attired in gauzy white frocks, was an unusually handsome one. During the breakfast a special orchestra provided a well chosen program, which added to

expressed the pleasure of entertaining them and incidentally informed the members that the Beethoven society had become a self-supporting organization, inasmuch as it had money in the treasury even after the yearly debts had been settled. Judge Gary and Max Pam, of Chicago, also addressed the guests and both were heartily applauded for their remarks on American people and American music.

#### Of the Work of the Choral

Louis Koemmenich, the conductor of the Beethoven choral, created much enthusiasm when he stated that the work done by that organization during the last year had pleased him considerably, and he felt quite certain that the choral's work would keep on improving as the new season approached. Great honor has been bestowed upon it, inasmuch as the New York Philharmonic Society has issued an invitation to have it appear with that orchestra at one of the concerts next season.

#### The Program

The artists who gave the program after the breakfast were Grace Whistler, soprano; Lewis James, tenor; Michael Giovacchini, baritone; and Erica Freybourg, violinist.

singing substantiated the conductor's words of praise. Mr. Giovacchini rendered "Fagaro's Cavatina" (Barber of Seville) by Rossini excellently. His voice is one of great beauty and richness, which he used to advantage, not only in this operatic aria, but in two songs, "Ami Madre" (Zortzico-Basque) and "Si vous l'aviez compris" (Danza). He was accorded much applause. Mr. James displayed a voice of pleasing qualities in "Le Fleur que tu ni avais jete" (Bizet) and a French group, which included Thomas' "Le Baiser." Miss Freybourg, a violinist of very apparent talent, pleased the audience with her playing of "L'Extase" (Thomé) and two Kreisler numbers, "Melodie of Gluck" and "Caprice Viennois."

The most successful artist, however, was Grace Whistler, whose beautiful voice was shown in the aria from "Le Cid," "Pleurez mes yeux" (Massenet). She sang this number with exquisite feeling and a keen understanding of what she was undertaking. Her diction and style were of the finest. Of the second group the prelude from "Cycle of Life," by Ronald, created much enthusiasm as well as the other numbers by Brewster and Rachmaninoff. Mme. Whistler is without doubt one of the finest artists now appearing in the concert field.



THE ANNUAL SPRING FESTIVAL OF THE BEETHOVEN SOCIETY, MRS. JAMES DANIEL MORTIMER, PRESIDENT, HELD AT THE RITZ-CARLTON, APRIL 28.

From left to right, the guests of honor are: Mrs. A. M. Palmer, Mrs. Howard MacNutt, (next but one) Belle de Riviera, Mrs. John Francis Yawger, Harold Osborn Smith, Louis Koemmenich, Max Pam, Mrs. Mortimer, Judge E. H. Gary, James Daniel Mortimer, Mrs. E. H. Gary, Edwin Gruhl, Florence Guernsey, Katherine Evans von Klenner.

the general gaiety of the occasion. The members of the Beethoven Society presented the president with a jeweled pin as a token of their appreciation of her work. Mrs. Mortimer made a little address to the guests, in which she

The Beethoven Choral opened the program with two selections, Carl Hahn's "Mister Mocking Bird" and "Spring-time," by Dorothy Watkins, a member of the choral who has dedicated the number to Mrs. Mortimer. The choral's

Besides the guests of honor shown in the picture accompanying this article, the names of Clara Novello Davies and Mrs. Louis Koemmenich must be mentioned as among the list.

### LOS ANGELES

Los Angeles, Cal., April 23, 1917.

Interesting among events of the past week was a recital given by Reinhold von Warlich, accompanied by Fritz Kreisler. It was an artistic offering throughout. A program of interesting songs was rendered in an effective manner, and the accompaniments by Mr. Kreisler were masterly.

Brahm van den Berg, pianist, gave a recital at the Friday Morning Club on the 20th before a very large and enthusiastic audience. His program included works by Beethoven, Brahms, Mendelssohn, Chopin, Ravel and Moskowski, offering the player opportunities for displaying his understanding of the classic manner as well as the great brilliancy of his technic.

Elena Gerhardt gave a most successful recital on the 19th, accompanied by Walter Golde. Her program was of the well known Lieder sort that she interprets so wonderfully well and she made a strong impression and was accorded a very warm reception.

Mary le Grand Reed, soprano, assisted by the Brahms Quintet, was heard on the 17th, under the auspices of the Los Angeles Teachers' Club, and gave pleasure to a large audience through her charm of style and attractive personality.

Leonore von der Lieth, a pupil of Anthony Carlson, demonstrated the excellence of her teaching as well as her own personal talent at a recital at Castle Sans Souci. This young lady has a real vocal talent as well as a talent for composition.

Katherine von Blon was heard in a program of songs

and operatic selections at the Beverly Hills Hotel on April 22.

De Pasquali, manager of the Los Angeles English Opera Company, is winning many friends here by the evident sincerity of his intentions. He has given several receptions where the ability of his chorus has been displayed to advantage, giving promise of artistic work during the forthcoming opera season which is announced for the end of May.

Cecil Fanning appeared in recital on the 9th, before the Ebell Club and scored his wonted success. The Fanning-Turpin combination is inimitable and irresistible, and their offering is one of rare art, which never fails to captivate their audience.

Victor Carly, a French baritone now residing in California, gave a recital on the 18th, assisted by Arnold Krauss, violinist. An attractive program was rendered in an artistic manner. Notable was a group of American songs closing with Carly's own, "Over the Din of Battle," a timely offering with words by Ella Wheeler Wilcox, who has been wintering here. This is a fine song, not yet published, which deserves recognition. Other songs in this group were the lovely "Requiescat" and "O Moon Upon the Water," Cadman, two songs by Mrs. Lyman Gage of San Diego, "Destiny," Colby, "Kashmere Boat Song," Engel, and Botsford's splendid setting of Tagore's "Bound."

American composers were also given a chance to be heard by the St. Cecilia Club on the 15th. The list of these composers is too long to give in full. Cadman, of course, was represented, and it is strange to find Friml on the list also. I did not know that he was an American.

Lillian Smith, pianist, was heard in recital on the 20th, at the Woman's Club House. She played a brilliant pro-

gram in a brilliant manner. Her opening number was the Cadman sonata, a work that proves more splendidly effective with every hearing. This was followed by a Chopin group, a modern group, and closing numbers from Liszt and Schuett. Miss Smith leaves for the East shortly and will be heard in New York and Chicago next season.

F. P.

### Margaret Taylor Wins Applause

Margaret Taylor appeared as soloist for the People's Institute at the Manual Training High School, Brooklyn, on Friday evening, April 20, singing a group of songs which comprised "Love's Old Sweet Song," Molloy; "Hail Columbia," Phylla; "Juanita," Spanish; "Santuzza's Aria" from "Cavalleria Rusticana," Mascagni, and Woodman's "Open Secret."

Mrs. Taylor was the recipient of much applause and many recalls.

The other artists who participated were Carl Schlegel, baritone, and Gilbert Burg, violinist. An audience of over 2,000 attended.

### Sarto Engagements Extend to Late Summer

Andrea Sarto, the bass-baritone, has bookings which will keep him busy until late summer, when he hopes to take a short rest at his summer home on Long Island. This past week he has filled successfully engagements at Trenton, Bayonne and Newark, N. J., at the festival of the last named place.



**ECHOES OF THE BIENNIAL CON-  
VENTION OF THE NATIONAL  
FEDERATION OF MUSIC  
CLUBS, HELD AT BIR-  
MINGHAM, ALA., APRIL  
16 TO 21.**

Above, left (left to right): Frederick Gunster, tenor; Mrs. Houston-Davis, president of the local biennial board, who made the address of welcome to the delegates, and Carrie Bridewell, contralto. Mr. Gunster and Mme. Bridewell are natives of Birmingham, and gave the opening concert of the biennial. Above, center: Three MUSICAL COURIER representatives at the biennial: Annala Burns, Selma, Ala.; Grace Jeyona Welch, Birmingham, Ala.; and Charles C. Washburn, Nashville, Tenn. Above, right: M. Teresa Thompson, of John W. Frothingham, Inc., talking to John Powell. Left: Charles W. Clarke (left), baritone, and Frederick Gunster. Right: Standing, Otto Meisner (left) and Louis Kreidler; seated, Mrs. Edward MacDowell and Elizabeth Cunningham.



Above picture shows Mrs. Edward MacDowell surrounded by the officers of the National Board of the National Federation of Music Clubs and delegates to the tenth biennial. It was taken in the ballroom of the Tutwiler Hotel, April 20, 1917, just after the conclusion of Mrs. MacDowell's lecture.



At the left is a group of young artists who took part in the contest: Seated, left to right: Daisy Maud Webb, Florence Bettray, Caroline Powers, Dorothea Neebe, Mrs. Louis E. Yager. Standing, left to right: Solon Robinson, winner of the piano contest; Julia Rebell, Owen Bartlett, Frances Stovall, Cora Thorn, Marie Loughney, winner of the vocal contest; J. Edwin Johnson and Mrs. Emerson H. Brush. Graham Harris, winner of the violin contest, is not in the picture as he was obliged to leave for Chicago immediately after the contest.



## LIVERPOOL, ENGLAND

Catterall Quartet, Beecham, Alvarez and Holbrooke in  
Music of Season's End

The final concert of a series of four provided by the Catterall String Quartet (Arthur Catterall, John Bridge, F. S. Park and J. C. Hock) was a worthy ending to the season which has been artistically very successful. The program included the names of Maurice Ravel, Dittersdorf and Beethoven and, as a study in contrasts, would be hard to beat. The Ravel item is one of those baffling creations most difficult to assimilate at a first hearing, so that I shall not attempt to describe it with any hope of coherence. Personally it reminded me of nothing so much as a mist at sunrise through which one occasionally obtained glimpses of verdant scenery and sparkling waters; but that it is the work of a man with a purpose is very obvious. The revival of the Dittersdorf quartet in E flat was a happy thought, and its flowing themes, smooth harmonies and scholarly counterpoint formed a strong contrast to the curious rhythms and strange effects of the Frenchman's music. The Beethoven in G, op. 18, is one of the most genial of the master's flights and the four players fairly revelled in the delightful melodies and ingenious combinations.

## Philharmonic Society

The last two concerts of the Philharmonic Society were conducted respectively by Sir F. H. Cowen and Sir Thomas Beecham, Bart. At the first named, Coleridge-Taylor's trilogy cantata founded on Longfellow's Indian epic, "Scenes from Hiawatha" received a good rendering, although once or twice it seemed as if Cowen was not particularly sympathetic. At all events the choir acquitted itself very well and atoned for any of its shortcomings during the past season. Agnes Nicholls, Alfred Haethor and Charles Mott were the soloists.

At the concluding concert, Beecham presented a very interesting program including Mozart's symphony in C, No. 36, and examples of Borodine, Delius, Liszt, Debussy, Franck and Frederic Delius. Margarita d'Alvarez, a richly voiced contralto, sang Chausson's "Chanson perpetuelle" with an intensity which proved that the lyric stage is her true environment.

## Crane Chamber Concerts

Josef Holbrook and his string quartet party, consisting of John Saunders, Charles Woodhouse, E. M. la Pride and Felix Salmond, terminated a short series of chamber concerts in the new concert hall of Crane & Sons, Ltd., with an admirable reading of Franck's quintet in F minor, a great work if ever there was one. As far as can be seen, the motor accident to Holbrooke when on your side last year does not seem to have interfered with his digital apparatus. Holbrooke's string quartet "The Pickwick Club" might just have been entitled "Bleak House" or even "Great Expectations" as far as its musical realism is concerned, and I must confess that the ferocious difficulties and far fetched scoring of the "impression" did not appeal to me. It may be subtly humorous, but there are some kinds of "humor" that takes the form of breaking windows. Gladys Moger's charming personality and agreeable vocalism provided welcome relief to the instrumental display. She sings with excellent taste and her enunciation is remarkably clear. She also should find the operatic stage a congenial atmosphere. W. J. B.

## Art Songs for Artists

That there is a general movement throughout the entire country to have all-American programs or at least to have so many songs in English that the foreign languages are negligible is becoming more and more evident. This should result in benefit for the American song writers if the artists are careful in their selections and do not yield to the natural tendency of selecting what they consider "easy" or "catchy" songs. The people who ask for all-American programs want neither easy nor catchy songs, they want a true showing of what American song writers can do.

Among those writing for such programs Marion Bauer's compositions have attracted considerable attention. These

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are being sung by Rosalie Werthlin, Craig Campbell, Marcella Craft, Regina Nicarino and Elizabeth Wood. Margaret Hoberg's "The Chant of the Stars" already has figured on the programs of John Barnes Wells, Lambert Murphy and Jessie Mack Hamilton. Gena Branscombe's "A Lovely Maiden" and Marschal-Lopeke's "O Heart, My Heart" were sung by Marie Morrissey recently. Coleridge-Taylor's "Life and Death" has been added to the repertoire of many artists and there has never been so great a demand for songs by Chadwick, Foote, MacDowell and Mrs. Beach. Although new in the field, de Nogero has been welcomed heartily by artists who want songs in English or in Spanish. This composer's "My Love is a Muleteer," introduced by Julia Clausen, has been sung frequently by Sophie Braslau, Andres de Seguro, Marie Kaiser and Anna Fitziu.

## Brocks-Oetteking-Martucci Recital

Johanna Brocks-Oetteking, soprano, and Umberto Martucci, pianist, were heard in recital at the Strauss Auditorium of the Educational Alliance of New York on Wednesday evening, April 25. The work of two such splendid artists is bound to make a pleasing combination. They presented a very interesting program, which was greatly enjoyed by all. Mme. Oetteking sang songs by Mozart, Paradies, Rossini, Bizet, Massenet, Scott, MacDowell, Regier, Strauss, Pfitzner and Wolf. Mr. Martucci was heard in several of his own compositions, as well as numbers by Tchaikowsky, Debussy and Rachmaninoff.

## Pittsburgh Church Honors Gertrude King

The soprano singing of Gertrude Sykes King has been enjoyed so much by the congregation of the First Presbyterian Church, Pittsburgh, Pa., that at a recent meeting of the stewards of the church she was re-elected soloist, made precentor and given full charge of the music of the church. Not only is Miss King's singing enjoyed by the church people, but she also has given pleasure many times recently with her solos at local affairs.

Muzio Scores Hit in Atlanta  
Debut With Metropolitan

The Atlanta Constitution was very enthusiastic about the debut in that city of Claudia Muzio. In the issue of April 25 following notice appeared:

NEW SOPRANO CREATES SENSATION IN "IL TROVATORE"  
BEFORE PACKED HOUSE ON TUESDAY AFTERNOON  
—VOICE A REVELATION.

Atlanta met Claudia Muzio in "Il Trovatore" at the matinee yesterday afternoon and fell in love with her. With such a wonderful voice and such finished art as is that of Mme. Muzio, it is not hard to see why New York, during the season just closed has gone crazy about "the child of the Metropolitan."

Her father was for many years connected with the Metropolitan, and Mme. Muzio was literally reared with the Metropolitan. For three hours Mme. Muzio held an audience of thousands spellbound. Her hearers applauded and applauded and seemed never able to hear enough of her unusually clear notes and melodious coloratura thrills. With the singing of Leonora's first aria, Mme. Muzio won her way to the hearts of Atlanta.

It was a wonderful "Il Trovatore" that the Metropolitan company presented yesterday afternoon.

## Christine Miller's Sportsmanship

Christine Miller, the American mezzo-contralto, is not only a good singer—she is also a good sport! And by this we mean nothing disrespectful. On the contrary, good sportsmanship as exemplified by Miss Miller, is something to be admired and emulated by all of her fellow artists. It means resourcefulness, the ability to make the best of any situation—no matter how uncomfortable—and a sense of fair play and consideration for the other fellow, whether he be the porter on the train or the local manager of her concert. Keenly intelligent and broadminded, Christine Miller is entirely lacking in the so-called temperament (a prolonged spelling of temper) of many a musician and artist. Next to singing, her chief delight is outdoor sport and vigorous exercise. Nothing in a mild form appeals to this energetic lady. An exciting game of tennis, a long cross country tramp, or a horseback ride that is not a "promenade" are some of Miss Miller's favorite forms.

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Feb. 18, San Francisco	Mar. 25, Los Angeles	May 14, Palace, Chicago



## CHATTING WITH MAY PETERSON

**American Soprano, Latest Addition to the Metropolitan Opera Forces, Compares American and Foreign Training—Discusses Ambition—Voice and Brain Ingredients for the Making of a Singer—Summer with De Reszke—Experience at Opéra Comique—Concert Work in Texas—Amusing Incidents of Trip—Repertoire for Next Season**

May Peterson, the latest addition to the forces of the Metropolitan Opera Company, although American born, is not what one might call American trained. It is true that the rudiments of her musical education were obtained here, but the finishing touches and first operatic experience were received in Europe.

### American and Foreign Training

"The foreign singer is educated, one might say, from the cradle," said Miss Peterson to the writer the other day. "When he is but a few years old he is taught his do, re, mi, while the American child begins them several years later. I quite believe that American training, if thorough, is equally as valuable, but I do assert that for the polish and early experience there was no place, up to the time of the war, like Europe. Usually you will find there are many American teachers of rather questionable musical value, whose success in America was not forthcoming. Yet, because they are on the other side and charge big fees, the foolish, misguided American mothers allow their daughters to study with them. It is needless to say that these unscrupulous people take the American's good money and give nothing in return. And in a way can you really blame them? The trouble is that the average American student looks for the finishing touches before she has reached the end of the foundation period. If she were to get the fundamental principles first, and be really sure of them, then only is the time for her to consider going abroad. I know because I had studied for a considerable length of time in this country. I thought that I was well along in my work and I sang in several different languages. More than once people spoke of my excellent Italian diction. When the time came for me to sail for Europe I was indeed a happy girl. During the voyage a concert was held on board and I was prevailed upon to sing a number of Italian songs. I felt quite secure in doing this because of the many compliments of my friends. The songs seemed to go well enough, but I felt that there was something wrong. One or two very charming Italian fellow passengers came up to me afterward and told me how much they enjoyed my work, but added it was such a pity they didn't understand English better so that they might have derived the full value of the songs! After that I never counted as much the criticisms of my friends."

### Ambition

"My ambition as a child was always very great. Though don't you think that of most people is? And yet sometimes ambition has been known to lead people far astray. In that case, I should say a good, level head would be a proper preventative. Few ever come up to their full expectations. At an early age I trained myself to treat each success as a step further towards my final goal. In so doing it is such a pleasure to watch yourself creep up by degrees. If a singer is able to accomplish her aims herself, without sacrificing life's principles or ideals, the few more years it may take to get there will be well worth the sacrifice! And when one reaches that glorious end, with the knowledge that she has earned the place through sheer merit, then how much more is the cause for rejoicing?"

"What do you consider the 'ingredients' for the making of a successful singer?" the writer asked.

### Voice and Brain

"I say one-quarter voice and three-quarters brain. A person may have a lovely, natural voice but little gray matter. In that case, rarely does he or she succeed in making a mark in the world. On the other hand, he may have a wee bit of a voice and yet his power of concentration may be able to develop him into a wonderful artist. The greatest example of this case was Nordica. The story is told of how she went to a certain German teacher for lessons, and after a period he told her she was stupid and could never hope to master the language. Yet she determined to do so, and did, as everyone knows, for she was endowed with remarkable grit and determination. At one of her first Boston recitals, when she was all but hissed off the stage, she stamped her foot and told herself that she would make the public see things differently. In that she was not unsuccessful a few years later! I might say the same shoe fitted me in the first days of my career."

### Summer with De Reszke

"Well do I remember the days spent with Jean de Reszke. They were all days never to be forgotten, but the summer I have particularly in mind is especially vivid. Two other girls and myself were summering near De Reszke, and every day we used to walk three miles to his home for a lesson which lasted from 1:30 to 6 o'clock. One of these girls had a naturally beautiful voice, with an active brain. Where I spent the mornings practicing at home, she would lie in the sand, kicking her heels in the air, and yet go through her afternoon's lesson almost perfectly! She was aided in this by her keen sense of absorption. Once a thing had been shown her, she never forgot it. But how many were the nights I lay awake crying because I appeared to be so stupid, even after I had put in hours studying! However, my face never betrayed my suffering, inasmuch as I always smiled when around anyone, keeping my long face for my own room. But I kept on every day learning to apply my mind more to my work, until gradually I saw signs of my own improvement. Often you hear a well

known singer; her voice may be a minor point of her work, but it is then usually her art that outshines the voice."

### Experience at Opéra Comique

Before the war Miss Peterson enjoyed much success at the Opéra Comique at Paris. At the time of her debut she was the first American singer to have been engaged in nine years. "They told me," said Miss Peterson, "that I had better conceal the fact of my nationality, inasmuch as the people came the first night prepared to fling vegetables, if necessary. For some reason or other that did not frighten me in the least, and I replied, 'Let the onions come, if I deserve them.' Yet they didn't!" Miss Peterson goes further by relating another amusing incident about the manager not wanting her to acknowledge her Americanism.

"Peterson," queried the impresario, "that is a Swedish name, isn't it?"

"No," I replied, "it is Danish."

"Well, then, you are not an American."

"My parents were born in Denmark, but they came to America when mere children. There is no way of getting away from the fact that I am a full blown American, from Oshkosh at that. But no matter how much I argued with him, inside of the opera house I was referred to as Danish. Of course, those outside knew I was an American. A later season, while I was singing for another company, imagine my surprise to find that I had been billed, as large as life, in the following way: 'May Peterson, soprano of the

Metropolitan Opera Company'; and I had never even had my feet on the Metropolitan stage." After this season the latter might be taken to illustrate the saying "that there is many a truth (let us say) spoken in 'error' instead of jest."

### Concert Work

Although Miss Peterson is most enthusiastic about her coming opera season, the writer felt that her heart still lies in concert work. Concert work, Miss Peterson feels, is a greater test of one's ability. It is harder work because the singer is left alone without the support of any other singer, the orchestra, scenes or chorus. Since October 1, she has traveled over 2,500 miles. Recently she spent a month in Texas, where she has numerous admirers. The very fact that Miss Peterson makes two trips a year to that State emphasizes the value of any statement regarding her popularity. The writer must pause for one instant here and jot down one or two of the amusing features of this trip. Miss Peterson related them in her own charming way, somewhat as follows:

"After one afternoon concert, my accompanist and I planned to take the 5:45 train for the next town, where I was scheduled to sing that evening at 8 o'clock. We arrived about five minutes before train time to see the tail end of our train disappearing out of the station. In great excitement, we rushed to ascertain what it all meant, and were informed that there had been a change in time and from then on the train would leave at 5:40 instead of 5:45. All this was done without previous notice. Still worse, there was not to be another train until several hours later and much too late for the concert. We lost no time in hiring an automobile to carry us to our destination, which, by the way, was fifty miles away. It was a nasty, rainy day, and the roads were in some places many feet high with water. Finally we came to one place so deep that

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MAY PETERSON AS LAKME.



MAY PETERSON AS MANON IN MASSENET'S "MANON."

the driver hesitated risking the attempt to get over. By this time we were frenzied, and I told him to do it at all costs. Accordingly, he put on full speed and dashed through, but not before we had been generously bathed in mud. Still we thought that was better than being late for the concert, or not getting there at all. We reached our journey's end at exactly 7:45. Upon being assigned to our rooms in the hotel, we were confronted with a little pitcher and bowl, with which we were expected to remove all traces of our wild ride. Nevertheless, exactly fifteen minutes after eight we arrived at the hall. The manager was so furious because we were late that he refused to come near me either before or after the concert. His behavior made me more determined than ever that the concert should be a success in every respect. And so it was with that mental thought that I sang, and sang as I had never done before. The people were most enthusiastic and I was obliged to give double the usual number of encores. The next day he called me on the telephone and apologized for his action, explaining that he had feared the consequences of my hazardous trip and felt that I might not come up to all expectations.

Still another time the attractive young singer arriving in the city where she was scheduled to sing, she was surprised to find that there were no window cards visible anywhere, and accordingly she rang up the man who had engaged her. It seems that he happened to be the president of the Chamber of Commerce of that city, and had several days before been called to Washington on business. His secretary, in confusion, told her the date of the concert had been overlooked, but, as it was her fault, she would receive a check at once. Miss Peterson replied that she could not accept the check under those circumstances, or any other, unless she sang. He thought a second or two, and retorted that he would gather together what audience he could for the concert that evening. When Miss Peterson reached the hall an audience of 500 people awaited her. "I love to sing in college towns," the singer went on, "because the girls are so spontaneous in their appreciation. At one of my recent appearances in a college town I sang nineteen encores. The girls crowded around the stage, and at the conclusion of each encore a sweet voice would pipe out, 'Just one more.' Finally, after the eighteenth number, I said, 'Very well, I will sing "Cuckoo".' 'No!' shouted an excited voice, 'don't, because that means good-night.' I was quite touched when one dear little girl came up to me and asked if I hadn't a souvenir for her. I told her I hadn't anything with me at the time. She was silent a second, and then asked me if she might have my handkerchief. I had never thought of it, and so she went off with it tucked in her sleeve. Such little things in one's life make you really feel that it is good to be appreciated."

The Texans are very delightful people, according to Miss Peterson, who admires their frank, open ways, and the fact that money does not count for everything with them. This frankness she attributes to the simple, out-of-door life which they lead, and which the singer believes they absorb into their natures.

"The men are perhaps crude in some ways," she went on, "but so big in their ideas of life, and they seem to be tremendously interested in music. It is the singer who gives them an occasional ballad or song that is not beyond their understanding that they admire the most. One of the biggest compliments I ever received was from a native of Texas. We were discussing great singers and had just mentioned a very successful operatic singer, when, in the next breath, he asked, 'Are you a famous singer?'"

"No," I replied, "I am sure that I am not."

"Well, I thought not," he answered, "for I don't like them as a rule, and I like you."

"Another thing that I should like to remember is the fact that, strange as it may seem, a singer's appearance counts more than a little with them."

"Do you know so and so?" another gentleman asked me.

I replied that I did and that she was unusually artistic. To which he replied, 'That may be so, but where did she get that awful red dress!'

"In a way he was right, I thought afterward, because a singer's first appearance paves the way a good bit, but then her work gains the final approval. I do not mean to say, for an instant, that an attractive person with no talent will accomplish the same brilliant results that the artistic one does. Certainly not!"

#### Operatic Repertoire

In conclusion, the writer must add that New Yorkers are to be congratulated upon being given the opportunity next season of hearing another talented American singer at the Metropolitan. Miss Peterson's repertoire will include leading soprano roles in "Lakmé," "Bohème," "Traviata," "Carmen" and "Manon."

#### Powell Work on Russian Symphony Program

According to reports by Modest Altschuler, conductor of the Russian Symphony Orchestra, John Powell's number "The Banjo Picker," from his suite "At the Fair," has been one of the successes of the present orchestral tour. "At the Fair" was written when Powell was a student in Germany, and only on special occasions has he placed the number on his programs. Powell admits that he wrote this suite when he was homesick, and longed for "Ole Virginny," the darkey tunes, and the happy days spent at the street fairs.

Ever since this work was heard in America several well known conductors have requested that Mr. Powell score it for orchestra, as it was typically American, and would not only become a novelty but one of those ever popular numbers that the American public loves to hear. At the same time, it is real music. A few months ago Mr. Altschuler heard this suite and asked Powell to orchestrate it. Finding that the whole suite could not be orchestrated in time for the present tour, the Russian conductor decided immediately to orchestrate the "Banjo Picker." For a couple of weeks Mr. Altschuler worked on this number, and when he had finished it, which was a few hours before one of the concerts, Powell was wired that the number was to be played the following evening, and requested to be on hand. The number proved a real success, and had to be repeated. In every city where the orchestra has appeared on the present tour, "The Banjo Picker" has been accorded a similar reception. Powell knows the negro, his way, his music, his sadness and his fun, and in this little number the composer has depicted the negro in all his characteristics. Next season the whole suite of "At the Fair" will be played by several of the big orchestral organizations.

#### New Alfredo Martino Studios

The Alfredo Martino studios are now located at 253 West Forty-second street, New York, and are open not only during the day, but also in the evenings. Mr. Martino has added a training department, and dramatic art, opera training and the Italian language will be included in the curriculum.

At a recital given Thursday evening, April 19, pupils of this teacher were heard to advantage. Special mention should be made of the work of Francesca d'Angelo, soprano, who sang operatic arias from "Bohème," "Madame Butterfly," "Tosca" and "Manon"; Flavio Vinanzi, baritone of the Cosmopolitan Opera Company, who gave the prologue from "Pagliacci"; A. C. McKenna, baritone soloist at Plymouth Church, who sang Damrosch's "Danny Deever" and a song by Hahn, and Stefan Sobohewsky, baritone of the Cosmopolitan Opera Company, who sang the Massenet "Elegie" and an arioso by Diaz.

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### The Operaloguists in the West

Not long ago Messrs. Hubbard and Gotthelf gave their Operalogue entertainment at Deadwood, S. D. A picturesque and characteristic notice of the event was an editorial in the Deadwood Pioneer Times, and it is subjoined herewith, in order to give an idea of a type of musical writing whose atmosphere is typically Western, but none the less valuable on that account:

For some ten days the shop windows of Deadwood have been showily decorated with cards and large posters in brilliant yellow and black, announcing the coming of the Hubbard-Gotthelf Operalogues. No one knew exactly what was impending for the announcement seemed a decidedly ambiguous one. Havrah W. L. Hubbard, whose name was on the west side of the hyphen, was unknown to Deadwoodians, at least so far as the Havrah was concerned. There was a W. L. Hubbard, who years ago, was music man on the Tribune of Chicago, but whether the additional front name meant the same man or not was unknown. The Claude Gotthelf on the eastern end of the hyphen was nearer to us and more within our kin. For South Dakotans had remembered with pride and satisfaction a young pianist of that name who went forth from here some years ago, was heard of from time to time as making a distinct place for himself in the music world, and last year he came to Lead and in a piano recital showed he was among the truly big ones in his line. He was coming back, according to the yellow-black cards and posters, and therefore there was reason for believing the entertainment at the M. E. Church on April 9 might prove worth while. But as to just what an Operalogue might be no one in Deadwood was certain. The name sounded like a musical entertainment of some kind but whether it was highbrow, lowbrow, or

just a "show" was among the unknown. But Mrs. W. S. Elder and Madge Treber were the two musical authorities of the town who were responsible for the posting of the cards and the onesheets and they stood sponsors for the worth of both Hubbard and Gotthelf and for the "operalogue." Last night brought the entertainment and there is not a man or woman who was present in the M. E. Church who does not know today that both Hubbard and Gotthelf are well worth while and that the Operalogue is about the most original and the bulkiest kind of entertainment of an up class character which has been heard in this section in many and many a day. If anybody ever asks you whether a Hubbard-Gotthelf Operalogue is worth hearing, the answer is "yes" and with good stress on the affirmative.

### Frederick Gunster Typically American

Frederick Gunster is another proof that Italy is not the only country to produce beautiful tenor voices. Mr. Gunster is a typical American with the combination of idealism and practical common sense for which his country is noted. A resident of the South for many years, where he was engaged in business, Mr. Gunster won much renown as a singer also. One of the leading papers of Birmingham, Ala., the Age-Herald, said of his art: "Not only has Mr. Gunster a lyric tenor of beautiful quality and range, but he is, necessarily, the artist in every sense, since he has temperament, brains, comprehension, and an innate love of music which fits him for the work which modernity demands of the finished artist. His voice is singularly sympathetic and his interpretations manly and authoritative."

### Belle Godshalk Appearances

Belle Godshalk sang at the Women's Club in Easton, Pa., on April 27. This artist's work shows every indication of steady progress and a sincere seeking out for the better things. During July Miss Godshalk will appear at two concerts to be given at Winthrop College, Rock Hill, S. C.

### Abbie Norton Jamison's Songs

#### Enjoyed at Marione Studios

Abbie Norton Jamison, of Los Angeles, was in New York City a few days last week on her way home from Birmingham, Ala. Mrs. Jamison is the first vice-president of the N. F. M. C., and the many demands of this office upon her time, in addition to her duties of teacher of piano and theory would be sufficient to keep many a less interested and active musician busy. However, Mrs. Jamison has found aside from these interests time for the composition of songs, part songs and piano numbers.

Hearing that Mrs. Jamison was to be in New York, Mme. Marione, who met Mrs. Jamison in California not long ago, arranged for a hearing of some of her songs, at the Marione studios, Carnegie Hall, Saturday afternoon, April 28, to which musicians and music lovers were invited. This hearing meant scurrying around and preparation of manuscripts. Details were accomplished, however, with a facility and despatch which caused the appreciative Western lady to comment on the admirable ease and spontaneity with which the New York singers and others interested responded and the accomplishment of such splendid results on so short notice.

Nine numbers were presented, seven songs, and two musical readings. Mme. Marione opened the program with "When Love Is Done" and "Desert Love Song"; Carl Renard, tenor, then sang "Negro Death Song," "Violin Strings," and "Banjo Song"; the readings with musical settings, "Last Night" (James Whitcomb Riley) and "Fate" (Susan Marie Spaulding), read by Mme. Marione, followed, and "First Blue Bird," "Mammy's Lullaby," Mme. D'Arbly, soprano, concluded the hearing. Mrs. Jamison and Grace Anderson furnished the accompaniments.

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forward musical idiom, with effectively harmonized accompaniments, justify Mrs. Jamison's self-expression in musical language. Each singer gave estimable interpretations and the afternoon was one of distinct musical benefit and enjoyment.

Mme. Mariska Aldrich is a prominent singer, who has recognized the merit of the Jamison songs and uses them on her recital programs.

Mrs. Jamison's part songs have been heard frequently on musical programs in Los Angeles clubs. It is of interest here to note that she was also secretary of the America Opera Association which produced the \$10,000 prize opera in Los Angeles.

Whenever this talented woman and inspiring personality visits New York, she is sure to be received warmly, and it is to be hoped that a larger number of her works may be heard here again soon.

### Mr. and Mrs. Wheeler Re-engaged

William Wheeler, tenor, and Mrs. Wheeler, soprano, gave a delightful song recital before the Chaminade Society and their guests at the Hackensack (N. J.) Golf Club recently. They aroused so much enthusiasm with their singing, and their success was so marked that they were immediately asked to return next season for another engagement. The program was as follows: "A Night in Venice" (Lucantoni), Mr. and Mrs. Wheeler; "Ah, Moon of My Delight" ("Persian Garden") (Lehmann), Mr. Wheeler; Waltz Song (Stern), Mrs. Wheeler; "Say Over Again" (Kaiser), (written for Mr. and Mrs. Wheeler); "Tanz mit mir" (Dvorák), Mr. and Mrs. Wheeler; "Art" (Fox), "One Year" (1914-1915) (Burlingame), "In the Foggy Dew" (Loomis), "A Slumber Song" (Hartman), "In Explanation" (Hart), "To a Messenger" (LaForge), Mr. Wheeler; "A May Day" (Walthew), "Early" (Wassall), "Happy Lil' Sal" (Bond), "The Organ Grinder" (Sibella), "One Golden Day" (Foster), Mrs. Wheeler; "Serenata" (Tosti), and "Come Under My Plaidie" (Old Scotch), Mr. and Mrs. Wheeler.



**EDDY BROWN, WIZARD**

By Margery Stocking

It was apparent that the spirit of Spring had already seeped into Eddy Brown's blood, judging by the large number of dances which made up his last program. Or perhaps it was that at some far distant time he was a pupil of the very first musicians, those pipe and reed players of the school of Pan.

This second impression is not difficult to believe, for it requires little imagination to see the strong resemblance of this impetuous young fiddler to his pointed eared brethren of mythology.

And the likeness to the reed playing fauns does not stop with his face, for if ever a fiddler danced to his music without appearing to do so, Eddy Brown is that person. It does not seem to be the custom for the performer to dance at his own recital, but Mr. Brown's rhythmically swaying body only helped to impress the wild woodland abandon of the dances.

His program was no doubt chosen with the idea of giving the needed outlet to this "spring intoxication." It started with the very first movement of the Beethoven sonata, which set one's blood to tingling, and continued on through the Bruch "Scotch Fantasia," which, methinks, thrilled with more passion than the canny Scot is usually known to display—even when most emotional. The dance grew soft and slow in the Chopin-Auer nocturne, then

quickened in wild, mad ecstasy through the Paganini-Brown caprice. Kreisler's "Tambourin Chinois," while unquestionably Oriental, must surely have echoed prehistoric China, when the gods of sun, moon, and water first gave rhythmic expression to the joy that was in them. So delicate and dreamlike was it that one knew it must reach back along the centuries into the dim past.

The "Spanish Dance" with staccato snap of castanets and twinkling feet, brought us back to the present with a rush, and we were not sorry, for each number was a separate sort of joy. Faster and faster grew the dance, 'til we were all but breathless as the "Paganini Caprice" ended in a last mad whirl and burst into a flood of joy.

All of this was wonderfully helped by L. T. Grünberg, who is also a veritable wizard of the keyboard.

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## Helen Jutta in New York

Helen Jutta, who has recently arrived in New York, is a daughter of the Right Honorable Sir Henry Jutta, judge president of South Africa, and Lady Jutta, a great granddaughter of Elizabeth Gunning (one of the three sisters famous for their beauty).

Miss Jutta, contralto, has sung in many parts of the world. Her first engagement was to tour with the Hamburg Quartet. Later she sang with the Beecham Opera Company in London. Then she toured with the Quinlan Company, which produced in English all of the Wagnerian, Puccini and Verdi operas, in England, Ireland, South Africa, Australia and Canada.

One critic writing of the first performance of "Das Rheingold" said, "As to Helen Jutta, who sang Erda, I must restrain for the present my rhapsodies. It was a pure delight to listen to her but unfortunately there was not enough of her. Later on I hope to hear more of a voice



HELEN JUTTA,  
Pupil of Clara Novello Davies.

which rich though it be in timbre, conveys still more richness by its sympathetic tones."

The London Sunday Times in commenting on Miss Jutta's performance in Humperdinck's opera, "Hänsel and Gretel," said "Quite a success was achieved by Miss Jutta, a handsome young singer-actress with a fine contralto as rich as it is full of quality." Miss Jutta is a composer and the setting of Arthur Salmon's "In April" promises to have as great success here as it had in London. She is now working with her old teacher Clara Novello Davies, to whom she attributes all her success.

Grace Hoffman and Wilfred Glenn Sing  
With Metropolitan Life Glee Club

The twenty-seventh private concert of the Metropolitan Life Glee Club, Dr. John Jackson, conductor, was given on Friday evening, April 27, in the Assembly Hall of the Metropolitan Life Building. The club was assisted by Grace Hoffman, soprano, and Wilfred Glenn, bass. Under the splendid leadership of Dr. Jackson, the club was heard in R. Huntington Woodman's "Comrades," several Shakespearean songs, two songs by Clarence C. Robinson, Burleigh's "Mother of Mine," "The Song of the Timber Trail," by Stanley R. Avery; Protheroe's "Shadow March," Frederick Norton's "The Camel and the Butterfly" and Grieg's "Land Sighting." Among Miss Hoffman's numbers was Fors' à Lui, from "Traviata," in the singing of which she displayed the excellent control of her voice and the skill with which she overcomes difficult passages. She also sang Lehmann's "Morning" and Dell' Acqua's "Chanson Provençale" charmingly. She was enthusiastically applauded by the large audience and obliged to respond with several encores. Wilfred Glenn, the other soloist of the evening, who is well known both in the concert and oratorio field, delighted his listeners with songs by American composers. He had to repeat several of these and add encores before the audience was satisfied.

## Denishawn Enlarged

Denishawn, which was situated at the corner of Sixth and Saint Paul streets, in Los Angeles, no longer houses Ruth St. Denis, Ted Shawn and their many fair pupils. The school has grown so vigorously that larger quarters were necessary, so just recently they have leased the three buildings at Sixth and Alvarado streets, which formerly were used by the Westlake School for Girls. These houses face directly on beautiful Westlake Park, and give splendid facilities for teaching, dormitories, craft shop and open air dancing platform. The school will have this summer thirty dormitory pupils and will accommodate up to two hundred day pupils.

The faculty of Denishawn this year includes, besides Ruth St. Denis and Ted Shawn, Gertrude Moore, who has

been head instructor at Denishawn for some time past and who is the director of the school when Miss St. Denis and Mr. Shawn are on tour. Two new acquisitions to the faculty are Mme. Richard Hovey and June Hamilton Rhodes. Mme. Hovey is the widow of the great poet, and was famous as Mrs. Edmund Russell when she taught theory of motion and science of gesture in New York, London, Paris, and at Cennobia, Italy, where she was associated with Lamperti, teaching acting to his pupils. Mme. Hovey is the only person alive who actually studied with the Delsartes themselves, and the only one authorized to give the real Delsarte system uncorrupted.

June Hamilton Rhodes is from the faculty of Simpson College, and will teach pageantry and dancing as specially related to school teachers, adapting the Denishawn work to their needs.

Louis Horst, who has been for two seasons Miss St. Denis' musical director, will give a course of lectures on "What a Dancer Must Know About Music," and there will be a master craftsman in charge of teaching the pupils the many necessary things about costume, backgrounds, and effects.

The home life at Denishawn is wholesome in every respect. An atmosphere that is clean and constructive in life as well as in art dominates. The two slogans at Denishawn are "Art for Life's Sake" and "Character First—Talent Second."

## Sieeking Summer Class at Lake Mahopac, N. Y.

Martinus Sieeking, the eminent pianist and teacher of piano, will establish a summer class at Lake Mahopac, N. Y. This is a delightfully secluded lake in the woods, yet it is only fifty-one miles from the metropolis and reached by train in about an hour and a half. With him will be practically all the pupils who have been studying the Sieeking method this winter, with a number of additions for the special work in summer. After an absence of about fifteen years from the American concert field, Mr. Sieeking will be heard again the season of 1917-1918, and he has already been definitely engaged for several appearances. Information in regard to the summer class can be obtained from Mr. Sieeking's secretary, 448 Central Park West, New York.

## Ralph Cox at Manuscript Society

At the second private meeting given by the Manuscript Society of New York, on Friday evening, April 27, in the National Arts Club, New York, Carl Rupprecht sang a group of four songs by Ralph Cox, the composer at the piano. These songs, "Down in Derry," "The Roads Lament," "April Tide" and "Peggy," which are melodically beautiful and modern in construction, won much favor.

## "The Wizard of the Keyboard"

—W. J. Henderson in N. Y. Sun

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## AURORA CHILDREN HEAR MAUD POWELL

Great Violinist's Impromptu Playing Thrills Big Audience in Home Town

Maud Powell's native city is justifiably proud that one of its daughters has earned for herself worldwide distinction as violin virtuoso. Miss Powell was scheduled to play with the Chicago Symphony Orchestra at the Aurora, Ill., Festival, on the evening of April 16. In the afternoon she went to Sylvandell, where the big festival was being held, to hear the children sing. How the children heard Maud Powell play, and how the great violinist responded to the almost tearful appeal of the little ones of her home town is graphically depicted in this review from the Aurora Daily Beacon News of the following day:

Maud Powell has played before great audiences in all the leading music centers of the world, but she never poured her very soul into her violin with more impassioned fervor than when, yesterday afternoon, she impulsively responded to the almost tearful appeal of the children of her old home town and won thereby a tribute that brought tears to her eyes.

Sylvandell was crowded to the doors with public and parochial school pupils and adults gathered to hear the first of the two afternoon children's concerts by the Chicago Symphony Orchestra.

### MAUD POWELL APPEARS.

As the applause from the last song died away Maud Powell, in street costume, emerged from the director's room to the left and walked upon the stage. The audience understood in a minute who the visitor was and a storm of applause greeted her in which the children on the platform joined. Bowing her acknowledgments, Miss Powell turned to the youthful singers. She told them that she had been greatly impressed by the letters written to her by Aurora public school pupils asking that she play for them at the afternoon concert, but that in justice to herself and her audience at the evening performance she could not do so. She said that she had not intended coming down at all in the afternoon, but could not resist the temptation to see the children and hear them sing. They had performed so splendidly, she said, that she wishes to thank them and to urge them to continue their interest in music. Miss Powell then bowed and retired to the director's room, but the spontaneous appeal for her to play that came in another outburst of applause overwhelmed her.

### A WONDERFUL PERFORMANCE.

The next number on the program was the well known "Meditation" from "Thais," with violin obligato by Harry Weisbach, concert master of the orchestra. Miss Powell threw off her coat, seized Mr. Weisbach's violin and was out on the platform in a moment. The chorus of childish cheers mingled with the handclapping was silenced in a moment as Miss Powell spoke a few words to Director Frederick Stock. He smiled and bowed, lifted his baton, the orchestra began the opening bars and in another instant Miss Powell swung into the obligato.

The breathless audience clung to every note. Both soloist and orchestra played as though inspired. The walls of Sylvandell have echoed and will re-echo to the strains of masterly music, but never again to such as those. When the last notes died away the vast audience again gave vent to its feelings with cheers and terrific handclapping.

Under "Society News," the same paper continued:

Well, the last symphony orchestral concert for the year has passed into history—Maud Powell came to her home town and today left for Superior, Wis., where she plays Wednesday evening.

She was feeling well and looked as she always looked with her pretty brown eyes and that mass of almost black hair. Those who were at Sylvandell yesterday and who possess the music machine



MAUD POWELL.

record, the "Thais" "Meditation," will never again play it without thinking of the excited girl, thrilled with the reception given her by that great audience of children, as she stood playing that beautiful melody. The parent-teacher clubs had written her, as had any number of pupils, asking her to play, while Mrs. T. J. Parker had been appointed to call on her with the request. In justice to her evening's program, she felt it impossible to play in the afternoon, but could not resist the temptation to come down to see the children. Standing with Ruth Breyerspraak, her eyes fell on the number which followed the singing. This next number was the "Meditation." Then it was that she ran out, matching Concert-master Harry Weisbach's "fiddle." "You don't belong to the union" called out an orchestra man jokingly. Later she sat in her pretty brown gown, with her little brown hat, gaily entwined in its scarf, shaking and spent and excited—the artist that she is, thrilled to the core of her being with the children's appreciation. Around her were equally temperamental women friends weeping with the sheer excitement of the occasion.

Then in the evening Maud Powell donned her lovely soft gown

in its purple tints and came down and played for the great room filled with admiring grownups.

### A COMPLIMENTARY CONCERT.

The concert last evening brought back to several Aurora people memories of the concert given to Maud Powell soon after her return from Europe where she had been studying for four years. It was given in the old Coulter Opera House, and Maud played, and the Beacon-News of that date says something like:

"The star of the evening was Miss Maud Powell, tall, graceful and girlish. There was about her a dignity that comes of a life decorously spent and native gentility combined. She was of Aurora, and Aurora determined to show its pride and appreciation of her four years of patient climb up the rugged steps of art to fame and we might almost say, perfection."

### Graham Marr's Operatic Record

Graham Marr has just returned from an extensive coast to coast tour with the Boston-National Grand Opera Company, of which he was leading baritone. More than fifty cities were visited and a territory of 12,000 miles was covered. Without exception Mr. Marr was acclaimed by press and public alike in each and every city. Before joining the Boston-National Grand Opera Company he was with the Interstate Opera Company and also with the



GRAHAM MARR.

Chicago Opera Association. He was very successful with the former company, when he appeared as Zurga in "Pêcheurs des Perles," and as a result he was engaged by a talking machine company together with James Harrod, tenor, to record the splendid duet, "In the Depths of the Temple," from this opera. Not only has he a baritone voice of exceptional quality and range, which he uses with understanding, but he is a splendid actor. Among the roles which he sings are Marcello, "Böhème"; Valentin, "Faust"; Amonasro, "Aida," and Sharpless, "Butterfly."

The feeling of admiration between Mr. Marr and the public is mutual. Mr. Marr thinks that there is a splendid public for operas in America, a public which is both discriminating and appreciative.

### "Popular Basso" Gives "Most Pleasing Recital"

Highly favorable criticisms continue to follow appearances of U. S. Kerr in song recital. Here are two more typically appreciative ones, which the Watertown (N. Y.) press contributes:

A large audience heard the song recital given Friday evening in the high school auditorium by U. S. Kerr, bass-baritone, assisted by A. W. Bergmeister. The program was admirably selected.

His audience thoroughly enjoyed the recital. Five languages, French, German, English, Italian and Norwegian, were used by Mr. Kerr. His recital was essentially individual and his varying colorings and interpretations were proof against any intimation of monotony. Mr. Kerr has a most remarkable range. It is suggestive of the dramatic tenor at its height and in the lowest stresses the breadth and scope of the basso profundo. His voice is powerful and is possessed of unusual carrying power.—Watertown (N. Y.) Daily Times, April 28, 1917.

U. S. Kerr, the popular basso, rendered a most pleasing recital. Mr. Kerr's voice was of pleasing quality and several encores were requested and given. In the second part of the program Mr. Kerr sang a number of songs, concluding with the "Toreador Song" from "Carmen." This last, without which no basso's concert program would be complete, was splendidly sung. The audience demanding more, Mr. Kerr returned to the platform and sang the "Star Spangled Banner." The audience joined in the chorus.—The Watertown (N. Y.) Daily Standard, April 28, 1917.

### Artists for the N. Y. S. M. T. A. Convention

Frederick Schlieder, chairman of the program committee for the convention of the New York State Music Teachers' Association to be held at Niagara Falls, June 26-28, announces that the following artists will appear: Germaine Schnitzer, Raymond Wilson, Angelo Patricolo, pianists; Julia Fields and Clara Schenker, ensemble players; Matja Niessen-Stone, mezzo-contralto, formerly with the Metropolitan Opera Company; Meta Schumann, soprano; Earle Tuckerman, baritone, and the Niagara Choral Club, N. J. Zangs, conductor. Among those who will speak at the convention are Adele Baldwin, May Laird Brown, Wesley Weyman, Douglas Olfert Smith, president of the Cornell Supervisors' Association; Frank Wright, president of the N. Y. S. M. T. A.; Warren Hedden, chairman of the examining board of the American Guild of Organists, and Frederick Schlieder.

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sity School of Music, Lincoln, Neb.Piano playing has art value when it is an expression of  
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most cases they are not), every  
great interpreter must be a  
musician.The most difficult problem in the  
universe is to gain mastery of self.  
Given this power, it is compar-  
atively easy to master a musical in-  
strument and, through this means,  
the public.It is given to a deplorably small  
number of persons to discover what  
artists are of epoch making tend-  
ency—until they are dead.Exaggerated lyricism is as ob-  
jectionable in musical interpretation  
as affected manners are in social  
intercourse.The supreme masters in the tonal  
realm are often geographical mis-  
takes—they belong to the world.  
Beethoven is no more a German  
composer than Shakespeare is an English poet.Nature without its riot of color would be as uninterest-  
ing as piano playing without tone color.No pianist can be a true artist unless he have an ex-  
pressive imagination and passion.If standardization of music study aims at standardization  
of human souls we should oppose it most strenuously.One of the most difficult of interpretative problems is  
the presentation of a theme and variations. To do this  
successfully one must indeed be a lightning change artist  
of the emotions.Very little of the art of music is absolute; tempo, dy-  
namics, agogics, are they not all relative and do they not  
make for interpretation basically?Any one who can play the piano in a masterful manner  
can run an automobile—but not the reverse.Do not be misled; our great pianists, with few notable  
exceptions, were child prodigies. If some of them were  
not heard from in later life it was not because they were  
precocious but because of excesses and dissipation, to  
which men of all types succumb.Let us be frank; the art of piano playing, like the art of  
composition, can not be taught. It is the mechanics, the  
scientific phases of an art which are ever really transmit-  
ted directly from teacher to pupil. The art of the teacher  
is not the result of teaching but a subtle emanation result-  
ing from association of kindred spirits.Piano playing at its highest is an experience, a sensa-  
tion. If there be any barriers between pianist and audience,  
the message can never be most effective.The supreme problem of interpretative art is to correlate  
it to life. If the artist fail in this he descends to the level  
of an entertainer and a time killer.When we go into ecstasies over an artist's playing, it  
means that he has expressed conditions of mind, spirit and  
emotion which we have either vaguely or strongly expe-  
rienced ourselves. In other words, he has given expres-  
sion to that which we would like to express, but for some  
hidden reason have not been able to express.Just as grief and disappointment are the leaven of a  
soul which they ennoble, so struggle, aspiration and the  
misunderstanding of the world are the means of bringing  
to their fullest expression what is highest in art.If music were merely "the concord of sweet sounds," it  
would hardly be worthy of the serious attention of the  
colossal geniuses whom we call masters of music. Music is  
not only a balm; it may also—and very properly should  
be—an irritant. It is good for our emotions to be thor-  
oughly shaken up at times.**California Committee to Louis Graveure**Louis Graveure, the baritone, who sang for the Bel-  
gian Benefit Fund at Aeolian Hall, New York, Satur-  
day evening, May 5, is in receipt of the following letter,  
which reflects Mr. Graveure's further assistance in this  
cause:

"C. R. B."

The Commission for Relief in Belgium and Northern France.  
HERBERT C. HOOVER, Chairman  
California Committee,  
337 Mills Building.San Francisco, March 11, 1917.  
My DEAR MR. GRAVEURE—The Women's Committee of the C. R. B.  
wishes me to express to you, to Mme. Graveure, and to Mr. Bibb,  
their appreciation of your never to be forgotten concert on Wednes-  
day last. Our enjoyment of Mme. Graveure's voice and personal  
charm was even more than you had promised, and you must have  
realized how you held us spellbound by your own wonderful voice.  
To me personally it will always be a delightful memory. You will  
be pleased to know that we shall be able to turn over a very large  
sum to the fund in your name.

With all good wishes, I am,

Yours very sincerely,  
(Signed) MARY GAMBLE.**Denton and Diaz Appear**Oliver Denton, the pianist, whose recent debut in a solo  
recital is recalled, and Rafael Diaz, formerly tenor of the  
Boston Opera Company, who will be heard with the  
American Opera Company this month, collaborated in an  
enjoyable recital at the handsome home of Mrs. Skeffing-  
ton Norton, East Sixty-third street, April 27. Mr. Denton's  
playing of the Rachmaninoff prelude in G minor was  
spontaneous, and Chopin's waltz in A flat sounded grace-  
ful and clear, much temperament lurking behind it. Mr.  
Diaz sings with variety of tone color, and his high B flat  
was of delightful quality in a Faure song. Between num-  
bers Mrs. Vladimir Simkovitch talked of the Greenwich  
House Music School, a West Side settlement institution,organized on similar lines as the well known East Side  
school. She greatly interested her hearers in this, among  
others Mrs. Benjamin Harrison (widow of the former  
president), Mrs. Robert Black, Emma and Ina Thursby,  
Estelle Harris, and others.**Augette Foret in the South**Augette Foret, who has been making a tour of the  
South, appeared recently at Atlanta, Ga., in one of her  
unique programs. Dressed in the costumes of the Bre-  
ton peasant, the early Victorian period, the Marquis  
Louis XVI period, and the ceremonial dress of a Jap-  
anese lady, Mme. Foret was heard in songs appropriate  
to the settings. "Madame Foret sang most artistically  
and with exquisite daintiness and charm," is the opinion  
of the Atlanta Constitution. "Madame Foret has a

AUGETTE FORET.

voice of freshness and fine quality skilfully used, and  
her diction is clear and beautiful."In her audience on this occasion was Joseph Maclean,  
director of music at Agnes Scott College. Following  
the recital Mr. Maclean wrote to Mme. Foret in part  
as follows: "Your recital I found quite unique and  
charming in its interest. Folk music is a very interest-  
ing subject to me, but I have rarely, if ever, heard it**JULIUS WILLIAM MEYER**VOICE PRODUCTION and INTERPRETATION  
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given in such an artistic way. You seem in a remarkable way to have caught the spirit of the olden time and its music, and in an inimitable way transport your hearers back into an atmosphere which to most of us is unknown."

So decided has been Mme. Foret's success during this tour that already she is booked for a tour of Florida next February, and she will appear also at Agnes Scott College.

#### Some New Russell Compositions

Louis Arthur Russell has done some unusual things in composition, and two of his latest works have been especially fortunate in winning critical and public approval. At the recent concert of the Newark Oratorio Society the program included several of Mr. Russell's compositions, including his "Nocturne" for voice and piano, and his "Suite Psychique" for piano.

The unique feature of this suite is found in its finale, "The Pale Dawn," which is an elaborate composition concluding with a choral setting of a "Hymn to the Morning." It is unusual for a piano suite to close with a chorus, and the novelty, combined with the musical worth of the work made instant success, the whole composition making a marked impression on the audience. The critics and the public give extravagant praise to the work, which it is predicted will find immediate favor with pianists and choral societies.

The "Nocturne" is another unique composition. In this, the composer has woven verse, declamando and melody with piano, with a great variety of emotional color, depicting the glories and mysteries of the night, and their counterparts in the poet's love. The composition is rich in harmonic and melodic color, which took hold of the audience and held attention. The climax and final ecstasies rising to real heights of emotional writing. It is conceded by critics and the profession that these two works are the most original of Mr. Russell's compositions, and when once known they will surely become favorites with singers, pianists and conductors.

#### Brenska-Althouse in Holyoke

"Zabetta Brenska, for all her foreign sounding name, is an American girl," says the Holyoke Daily Transcript, "just as Paul Althouse, her husband and tenor of the Metropolitan Opera, is an American man. These two talented young people gave a very delightful evening before a great audience that filled High School Hall. One of their most interesting numbers was the duet from 'Boris Godunoff,' the Russian opera of Moussorgsky. For this the two singers wore Russian costumes and accompanied their singing of the beautiful music with appropriate dramatic action."

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### ELIZABETH PARKS GIVES SERVICE FOR SOLDIERS

Popular Soprano to Spend Four Months Singing for  
British and French Troops

Long before the United States entered into the present hostilities, Elizabeth Parks, soprano, cherished a desire to give her services in some practical manner for the benefit of the soldiers in Europe. It was not, however, until a few months ago, after hearing Sherwood Eddy speak in his convincing manner on the need for personal service among the soldiers abroad and on the Y. M. C. A. work in general, with the British and French, that the proper avenue for definite action seemed to offer itself. "It is easier to get money than service," said Mr. Eddy. This proved the solution to Miss Parks' problem. After due consideration and impulsively, she made known her desire to Mr. Eddy—that is, at her own expense, to devote four months to Y. M. C. A. work; to do concert and evangelistic work with the men in the trenches in France, in the portable Y. M. C. A. huts, and in the training camps of Great Britain. It is scarcely necessary to record that her services were accepted directly.

Miss Parks' action is a unique one, in that she is the first singer from this country to take this step. Others have been working and singing in hospitals, but she is the first American singer to volunteer direct work with the troops.

Miss Parks is the soprano-soloist at the First Congregational Church in Montclair, N. J. At her last Sunday there, April 22, the service was indeed impressive, being devoted in great part to her when her leave of absence was announced.

Miss Parks, despite the demands upon her time in preparation for such an undertaking, journeyed to Corning, N. Y., to appear in joint recital with Alexander Bloch, violinist, for the Musical Art Society, April 25, and to Boston to participate in the "The Messiah" with the People's Choral Union, under Mr. Wodell's direction, April 29.



ELIZABETH PARKS.

Saturday, May 5, she sailed on the French steamship Espagne for Bordeaux.

The MUSICAL COURIER joins with Miss Parks' many friends and admirers throughout the United States in wishing her a hearty "God Speed" in thus showing her colors and proving her belief that "Every one must do his and her share"—her's being to assist in cheering up and inspiring the weary, homeless, nerve-racked soldiers after active work in the trenches in France, or in the restless training camps in Great Britain.

#### Washington Festival Plans

Owing to the present unfortunate conditions existing throughout the country, the plans for the music festival to be held in Washington, D. C., in May, under the direction of Hamlin E. Cogswell, have been very much changed. The high school feature of the program has been abandoned, since with every boy a member of the cadet corps and with Red Cross benefits galore, there is no time for the necessary preparations. The grade children, however, will be heard on May 24 and May 25. On May 4, the Washington Oratorio Society, under the baton of this able leader, will give a concert. The program will include "Phaenomenon," Bruch's "Fair Ellen" and the "Invocation" of Arthur Tregina, the words of which are by Judge Stafford.

#### Caroline Hudson-Alexander at Fitchburg

Caroline Hudson-Alexander, the soprano who has become widely known as one of the foremost singers of oratorio, sang the soprano part in the production of Parker's "Hera Novissima," given April 27 at Fitchburg, Mass. Mme. Hudson-Alexander's splendid art, as demonstrated at her every appearance, has won for her a long list of admirers, a list to which she is constantly adding.

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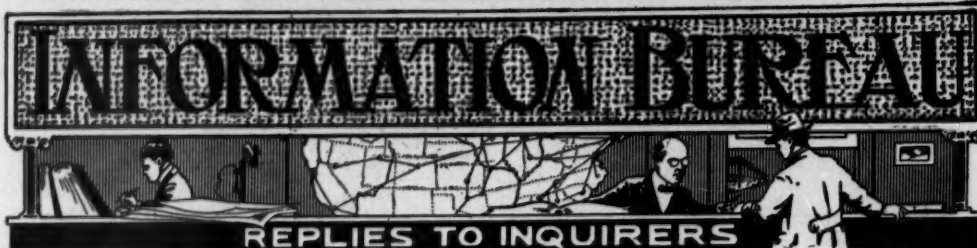
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's note.]

#### Grand Opera or College

"Since my daughter was a small child she has been hearing comments on her voice, which is remarkable for a child. It ranges from E below middle C to E above high C and her teacher says her voice might have even two notes higher with training, as the girl is now seventeen years old. She can sing all the great arias in the original as well as the English. She has a special liking for grand opera and would devote all her time to it if permitted. Is it best for her to give up a college course and study music, vocal especially, with a chance for success? How long would a bright pupil have to study in New York before a measure of financial success would come? If she takes up vocal work she will not be able to do the college work. Is it best to cultivate the voice while young?"

Your daughter appears to have a much better equipment than the majority of young singers, so many of them considering it quite unnecessary to know anything about music until they actually begin to study singing. They seem to think that a voice makes an artist, which is far from being the case. There is an enormous amount of hard work which often discourages the student, so that many who have commenced bravely, "fall by the way" and give up after a year or two.

The length of time requisite to train a voice properly is from six to ten years according to the Italian way of thinking and no really reliable teacher would be willing to have a pupil make a debut until thoroughly competent to do so and to retain his or her proper place in the operatic world. Pupils must begin their careers as a "finished" product. Each year the public becomes more and more critical, and while the managers of opera companies do not always give the best the public discriminates.

A year more of study seems a short time to prepare a girl for opera, nor does it seem that a girl of eighteen should begin a career so arduous. Even if successful from the start it means much labor, disappointments and sacrifices.

It is well to begin to cultivate the voice when young, but not to overstrain it, a result that may come from too early an appearance in public.

A college course does not seem indispensable for a young woman's education, although many believe that it is. Your daughter would appear to be first of all, a musician, or she could not have accomplished what she has. For opera she would have to know four languages, English, French, Italian, German, but as she is such a good student one more language in addition to vocal lessons would not trouble her.

In New York a competent teacher would expect a pupil to take at the least two lessons a week, and many who are studying for the stage take daily lessons; many of these lessons are \$10 for a half hour. Few of the experienced teachers would think one year sufficient for your daughter to be ready, unless her preparation has been so exceptional that she only needs finishing touches. From knowledge of what has been done by others, three years would seem to be the shortest time even for a bright pupil. But if your daughter feels that opera is her true vocation she can well afford to give up three years to continuous study of it and at twenty would be quite young enough to start.

As for the financial success that is a difficult question to answer. There are so many singers constantly coming before the public that not all of them can achieve a success that would be called a "financial" one.

The real test of whether music—or any other vocation—is the right one, is easy to determine. Is your daughter willing to face hard work, discouragements, disappointments, criticisms? Is she willing to endure any and every deprivation for the sake of music; to give up any pleasures and enjoyments that would interfere with her voice or with her studies? Does she believe in "The Gospel of Art," which Kenyon Cox summarizes as follows:

Work thou for pleasure; paint or sing or carve  
The thing thou lovest, though the body starve.  
Who works for glory misses oft the goal;  
Who works for money coins his very soul;  
Work for the work's sake, then, and it may be  
That these things shall be added unto thee.

If she feels that way about her singing, let her give up all thought of college.

#### Wants Names of Jewish Musicians

April 24, 1917.

DEAR SIR—Would you kindly give me a few names of noted Jewish musicians resident in New York. We have formed a committee for the organization of a continent wide Jewish choral

society, with branch choruses in every city in the United States and Canada, for the purpose of studying Jewish music and folksongs and we would like to interest as many Jewish musical artists in this movement as possible.

Sincerely yours,  
JOSEPH KOTCOVSKY.

1433 Fifty-seventh Street, Brooklyn, N. Y.

This letter is published in order that those interested may communicate with the writer.

#### The Different Schools of Singing

An answer to an inquiry of general interest sent to this department will be found in the special article, "A Comparison of Italian, French and German Schools of Singing" in another page of this issue.

#### MINNA KAUFMANN LEADS 900 MEN

American Soprano Sings National Anthem at Newspaper Publishers' Banquet

With Mayor Mitchel, Ambassador Gerard and other distinguished men as special guests at the annual banquet of the American Newspaper Publishers' Association, held at the Waldorf-Astoria, New York, Thursday evening, April 26, Minna Kaufmann, American soprano, radiant in a shimmering white gown and waving an American flag, was led to the speakers' table, where, accompanied by the organ and orchestra, she sang "The Star Spangled Banner" amid scenes of the greatest enthusiasm. Nine hundred men representing the principal newspapers in the United States stood and united with the singer in the second verse of the National Anthem. When the chorus of the last verse was reached, the lights in the ballroom went out and flashlights were thrown on the flags adjusted with invisible electric fans. The flags fluttered everywhere as if by magic. The vast body of men cheered the singer and recalled her several times. Those who heard Mme. Kaufmann on this occasion declared she never sang better. The speakers of the evening were Mayor Mitchel, Hon. N. W. Rowell, Major-General G. T. M. Bridges, Hon. James W. Gerard, William Hard, Hon. Job E. Hedges and Irvin S. Cobb. Ruth Emerson presided at the organ during the singing of the National Anthem. The speakers were escorted to the platform by fife and drum corps, the musicians wearing the wigs and costumes of 1776.

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**Ernest Elwyn Fitzsimmons, Violinist**

Ernest Elwyn Fitzsimmons, violinist, of Seattle, Wash., is a young musician who is making his way to a well deserved success and who is doing faithful work at the same time in the interest of his chosen art. In addition to having a large class he is also busy playing, having appeared in many concerts and recitals in Seattle and vicinity. He is also putting forth every effort to have music dealt with more seriously in the educational curriculum of the North-



ERNEST ELWYN FITZSIMMONS,  
Violinist.

west. He believes the time is not far distant when the true musician in this far distant corner of our great nation will be as fully appreciated as he is in the larger cities; a dominant factor for the uniting and the cultivation of loftier appreciation of mankind. "I believe," says he, "some people are naturally in sympathy with, and have the mental capacity for, enjoying the most noble and highest expression of human life. I know many have an inward craving and a longing for hearing and understanding the works of the great masters. This is one of my reasons for playing violin recitals in many of the smaller towns as well as a series of Sunday evening recitals in Seattle."

Mr. Fitzsimmons was studying with Michael Press when the war broke out. He returned to America and spent a year in the East, teaching and concertizing. He then came West and settled in Seattle. With such lofty ideals as those outlined above, his success cannot be in doubt. He is aiming at the right goal, and has the ability to reach it. Press notices, of which he has many, indicate that he has a big tone, and a big technic, as well as sterling musicianship, a fine bow-arm and the rest of the equipment that makes the real artist. Mr. Fitzsimmons is the Seattle representative of the *MUSICAL COURIER*, and his letters to the paper prove him to be an interesting writer, a man of musical learning and discrimination and one who possesses honest convictions. F. P.

**Clarence Adler's Artist-Pupils in Interesting Recital**

Another demonstration of the results of Clarence Adler's work was given at a pupils' piano recital in Chickering Hall, New York, Wednesday afternoon, May 2.

The four young artist-pupils presented by Mr. Adler on this occasion disclosed a thoroughly technical and musically training.

Ruth Clug, of whom mention has been made before in the columns of the *MUSICAL COURIER*, made a deep impres-

sion with Bach's chromatic fantasy and fugue and theme and variations by Paderewski. Irma Garret rendered a gavotte, A major, Gluck-Brahms, and a Chopin etude. Isidor Gorn, the exceptionally talented lad who stirred his audience at the last concert given by his teacher, Clarence Adler, played Chopin's C sharp minor valse and "Perpetual Motion" by Weber, and again gained much favor.

Wilma Hillberg closed the program with a brilliant performance of Rachmaninoff's prelude in G minor and etude in form of a waltz by Saint-Saëns.

**Herbert Dittler and the Columbia University Orchestra Concert**

The Columbia University Students' Orchestra, Herbert Dittler, conductor, gave a concert in Earl Hall, New York, on Tuesday evening May 1.

The orchestra has improved materially since Mr. Dittler took charge of its artistic affairs and now plays with more verve and intensity than formerly. Opening with Beethoven's "Coriolan" overture, which was played with intelligence, Mr. Dittler and orchestra at once aroused enthusiasm in the audience and retained the interest of the listeners

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Particularly effective was the playing of Grieg's charming suite.

Mr. Dittler has every reason to be proud of his achievement in developing this orchestral body to so high a plane in so short a time.

Germaine Schnitzer was the soloist and delighted the large audience with her artistic playing of Schumann's "Carnaval," a Chopin "Berceuse" and Liszt's "Venezia e Napoli." She was the recipient of much applause and many recalls, and responded with an encore.

**To Mme. Schumann-Heink**

Of Southern inspiration are the attached verses written by J. E. Bushnell to Mme. Schumann-Heink, the noble mother-singer of worldwide fame. They appeared in the Augusta (Ga.) Chronicle, April 14, 1917:

Fond mother of sons consecrated,  
Dear mother of world wide fame;  
Your heart feels the pain of its sorrow;  
True mother love always the same.

Three sons now follow Old Glory,  
They serve on the land, on the sea;  
While the fourth with the imperial navy,  
Is as dear as the others to thee.

We respect your national affection,  
We realize how you must feel;  
And we pray for the peace of all nations,  
To God over all we appeal.

They say the White House has sent you,  
A brooch with its glittering gems;  
It speaks in your praises and thanks you,  
Yet no heart throbs such a gift stems.

So we pray to the God of all nations,  
We pray for the peace of the world;  
When again in true federation,  
The banner of love is unfurled.

**Roy David Brown Making Specialty of Summer Work**

Of interest to the many pianists desiring to study during the summer months with Roy David Brown, one of Chicago's busiest pianists and teachers, is the announcement that he will make a specialty of summer work this year in the Windy City. For several years Mr. Brown was associated with the late Emil Liebling as pupil and assistant and attributes his success to the long intimate friendship with this eminent musician, who recognized in Mr. Brown the qualities that at once establishes the well-rounded and successful musician. The success of his numerous pupils testifies to the practical value of his pedagogical methods and as a concert artist Mr. Brown has won brilliant success. He has proven himself a very successful teacher of pupils of all grades of advancement, making his experience therefore invaluable to all those teachers who desire to take a summer course of instruction. Mr. Brown has outlined a normal course similar to the lines followed by Mr. Liebling, and in addition to private lessons, also gives a series of lecture recitals on teaching material, technic and various pedagogic subjects useful to teachers. Each year there have come to Chicago to study with Mr. Brown a number of Southern teachers and pianists, and already the list of applicants for his summer course is so long that Mr. Brown has arranged to spend the entire summer in Chicago at his studio. This season has been especially active for this pianist-instructor and his large class represents pupils from all over the country, including Alabama, California, Texas, Iowa, Indiana, Tennessee, Arkansas, Kentucky, Illinois, etc.

As a concert pianist, Mr. Brown has met with equal success and he devotes part of his time each year to concert work and thus does not neglect his chosen profession. Mr. Brown appeared with much success at Pine Bluff, Ark., at



ROY DAVID BROWN.

which time the Examiner of that city had the following to say, "Mr. Brown made plain his remarkable talent, his interpretations being of the highest order of musicianly rendition."

**Jessie Fenner-Hill's Pupil on the Stage**

"Dainty" Edith Alden, who is making a success on the stage by her "dainty appearance and beautiful voice," is a product of the Jessie Fenner-Hill studios, New York.

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## The Philharmonic Society of New York

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Among the soloists already engaged for the 1917-1918  
season are Josef Hofmann, Pablo Casals, Fritz Kreisler,  
Julia Culp, Guiomar Novaes, Johanna Gadski, Joan Manen,  
Carl Friedberg and Percy Grainger.  
During the 1917-1918 season a Beethoven-Brahms Cycle  
of three concerts will be given which will include the  
"Ninth" choral symphony of Beethoven. These concerts  
will be part of the regular Thursday, Friday and Sunday  
series for which subscriptions are now being received.  
The Cycle will be given in conjunction with The Oratorio  
Society of New York.FELIX F. LEIFELS, Manager, Carnegie Hall  
NEW YORK

### Favorite Leginska

There is perhaps no artist before the public today who is a greater favorite at schools and colleges than Ethel Leginska, the short haired pianist, who, in addition to her musical genius, possesses personality "plus," as one enthusiast puts it. During the present season, her engagements at these institutions have numbered nearly half a hundred, many of them being return dates from last year. After a recent recital in Charleston, S. C., given under the auspices of the Ashley Hall School for Girls, Leginska spent the night at one of the school dormitories and was just about to retire, when she heard a chorus of fresh young voices singing under her window, the following verses:

"O Leginska! Fair Leginska!  
We are singing, praises ringing!  
We shall never find your equal,  
O Leginska, here's to you."

### Arvid Samuelson's Latest Success

Arvid Samuelson, appearing in his annual recital in the auditorium of Augustana College, Rock Island, Ill., was greeted by the largest audience of the season. His success was extraordinary and the audience was very demonstrative in its approval of his splendid musicianship. The local critics had the following to say:

Mr. Samuelson has a firm yet refined touch, fullness of tone, musical temperament and a gift of interpretation. His program consisted of three groups, after each of which he received an ovation. The big number of the evening was the sonata in B flat minor, op. 35, by Chopin, in which the "Marche Funebre," one of the most famous of Chopin's compositions is introduced. The sonata was given a powerful handling, the various moods expressed in the compositions being strikingly brought out. Following the dramatic beauty of the first movement, the grave-doppio movimento, came the brilliant scherzo. Contrasting strongly was the funeral



ARVID SAMUELSON.

march with its wonderful appeal, after which was the whimsical presto which some have likened to the night wind over the new made grave suggested by the funeral march.

His second group was "Bird as Prophet" by Schumann, Brahms' capriccio, B minor, and Dohnanyi's rhapsody, F sharp minor. One of the finest selections of the evening was the "Bird as Prophet," in which the most delicate and velvety tones were produced, suggestive, almost, of the fluttering of birds. The other numbers of the group were given a forceful and vigorous reading. In the last group was the difficult "Island of Joy" by Debussy, given with new phrasing and shading, followed by the "Gondoliera," G flat (Liszt). The last number of the group was a striking finale to the program. It was an arabesque on the familiar "Blue Danube" (Schulz-Evler), given by request. The pleasing melody and the charming waltz rhythm made it one of the delightful numbers of the evening.—Davenport Times.

In his playing, he does not, however, appeal through his technique alone, for his major claim to the appreciation of his audiences lies in his power to make his interpretations of classical themes so purely elemental in presentation that musical education is not necessary to their thorough enjoyment. All of the numbers on the program were rendered with power and brilliancy.—Rock Island Union.

Mr. Samuelson, always perfectly sure of the mechanical part in piano playing, gives his attention, without a thought to the technique, to the careful interpretation of the numbers, playing with distinct musicianship.—Rock Island Argus.

### Mrs. Kreisler and the Anthem

Not long ago, when the Palace Hotel Orchestra in San Francisco played "The Star Spangled Banner," Mr. and Mrs. Kreisler and a party of friends were seated nearby, and when the rest of the guests in the dining room, including Fritz Kreisler, rose as a tribute to the national anthem, Mrs. Kreisler remained seated. The incident formed the basis of controversy and newspaper publicity and culminated in the visit of Florence Porter Pfingst, society woman and patroness of the arts, to Mrs. Kreisler at her hotel in order to ask for an explanation. It was given with willingness by Mrs. Kreisler, who expressed her extreme regret and offered a sincere and heartfelt apology. She explained that she is a loyal American whose grandfather and two uncles had died in the Civil War and according to the San Francisco Examiner of April 17 made the following statement, which rings true in its every word:

I can't describe what came over me at that moment, but it was as though an avalanche had fallen. The thing which I had most hoped would not be had come—the two countries that I loved were at war—and I could not move.

Those who criticize me should remember that I was at the front



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MARGARETE MATZENAUER.

Who has finished a successful season with the Metropolitan Opera Company, and her daughter, Adrienne, taken recently at her home in New York.

in Europe, that I nursed the wounded in the hospitals, and that among those wounded was my own husband. I had seen and heard the terrors of war until, with the realization that my native country was actually at war with the country where I have spent so much of my life, the land of my ancestors, and was all but at war with my husband's country, too, I was stunned.

A moment later I would have given anything to be on my feet, but I could not rise then. My husband was standing, and so was my hostess and all the others around me. I knew it was discourtesy to them, as well as to the flag.

I think I am as good an American as anybody. What I did was a silly, childish thing, meant as no insult to the flag or any individual, and it would not occur again. I believe the future will show that both my husband and I can and will be good Americans.

Why shouldn't I be? My people have given their lives for the Stars and Stripes. One of my grandfathers was a forty-niner. And to all who have taken offense I offer my apology. What more is there to do?

Mrs. Pfingst and Mrs. Kreisler parted with mutual expressions of goodwill and many tears and the incident was considered closed by all who had been concerned in it.

### Successful Recital by Klibansky Pupils

Sergei Klibansky gave another student recital April 18 at the auditorium of the West Side Y. M. C. A., New York. As usual with this master, all pupils displayed artistic use of their vocal resources, fine breath control, good stage presence, and a well prepared repertoire.

Among the singers were Arthur Davey, tenor, whose voice is of fine quality, and who delivered an aria from Handel's "Samson" with authority. Helen Weiller has an excellent contralto voice and sang well, but will have to acquire a variety of facial expressions. Lotta Madden is

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the possessor of a beautiful soprano voice of range and quality. She sang with feeling and interpreted in artistic manner. The voice of Felice de Gregorio has developed in strength and color; he delivered the "Credo" from Othello in splendid style. Valeska Wagner, mezzo-soprano made a favorable impression. Her voice is of fine quality, and it may have been due to nervousness that her intonation was not quite true at times. Since hearing Gilbert Wilson, bass, he has made wonderful progress in his manner of voice production, and is now an accomplished artist, with an exceptional voice and true operatic style. Vera Coburn has a remarkable contralto voice of organ-like richness, and she is sure to be heard of in the future. At the end of the program Alvin Gillett, who has been heard on previous occasions, sang two songs, and confirmed the impression of his sterling qualities.

Altogether the recital was a decided credit to Mr. Klibansky, who gives his advanced pupils every chance to appear in public so that they may acquire qualities that cannot be gained in studio work.

#### Irma Seydel Wins Laurels in Return Engagement

On her second appearance this season with the Waterbury Philharmonic Orchestra, a return engagement, Irma Seydel so enthused her hearers that she won seven recalls and gave two encores before the concert was allowed to proceed. Following is the press comment of this event:

Irma Seydel, the young Boston violinist, who so charmed Waterbury at her previous appearance early this winter, returned as soloist for the second time with the Beethoven concerto as her



IRMA SEYDEL,  
Violinist.

vehicle. Miss Seydel's playing was superb, and increased her admirers by the score, receiving an ovation which necessitated the granting of two additional solos.—Waterbury Evening Democrat, April 17, 1917.

The soloist, Irma Seydel, received a genuine ovation last evening.—Waterbury Evening American, April 17, 1917.

Miss Seydel received a flattering ovation on her appearance last evening in the Beethoven concerto, winning complete recognition as a great artist. Miss Seydel was obliged to respond to two encores, "Humoreske" and "Traumerei."—Waterbury Morning Republican, April 17, 1917.

#### Tilly Koenen Achieves New Honors

Notwithstanding the present disturbed conditions, Tilly Koenen's recitals are as much sought after as ever, and her vogue grows apace with every hearing.

She enjoyed a sensational success in Grand Rapids at her recent concert. Her singing of the "Star Spangled Banner" roused the audience to wild enthusiasm; coming as it did unexpectedly at the end of a most enjoyable and distinctively Koenen program, and it was reported next day that the diva's singing of the patriotic hymn had aided recruiting.

The leading Grand Rapids daily said of the fair Dutch woman as follows:

"Miss Koenen, who has spontaneity, magnetism and charm to an unusual degree, delighted the audience by singing 'The Star Spangled Banner' backgrounded by the American and Dutch national colors. The audience standing and enthusiastically joining in the American national hymn."

Miss Koenen's program included a new group of the "Children's Songs" of Katharina van Rennes—these little gems of Dutch babyhood (and Dutch babies in no way differ in their predilections and predispositions from the babyhood of other countries), which were admirably received by the large assemblage gathered to enjoy the contralto's many choice offerings.

Miss Koenen is a singer of directness. She understands the psychology of her audience, and knows fully how to place herself in rapport with it. She realizes that in the main the complexities of life—its abstractions—are remote issues in the minds of the people who come to her for entertainment. This understanding of the needs of the people is inherent in the Dutch singer,

and accounts greatly for her invariable success, especially when she designs her own programs.

Miss Koenen sticks to her genre; hence she appeals to the common sense as also to the sympathies of her numerous and ever growing army of admirers.

#### Thomas Askin at Altadena

Thomas Askin, the actor-singer, with his accompanist, Clara Louise Newcomb, appeared in a recital before the Woman's Circle of Altadena, Cal., April 12, at the beautiful country estate of the Misses Noble. A large audience of members and guests thoroughly enjoyed Mr. Askin's singing and his recitations to musical setting. Many compliments were given Miss Newcomb for her accompaniments, and deservedly so, for she is a very resourceful young woman and her assistance at the piano in the more dramatic numbers helps materially in making Askin's work the success it is.

#### Big Red Cross Benefit

A large celebration for the benefit of the American Red Cross will take place in the Lewisohn Stadium of the College of the City of New York on the night of May 26. It is understood that Governor Whitman will speak, and that music is to play an important part in the evening's doings. In all probability the combined orchestras of the Metropolitan Opera House and the Philharmonic Society will play several numbers. A chorus of 3,000 high school pupils will sing in addition to several prominent soloists who have promised their active co-operation.

#### Concert for Woman's Suffrage

At a concert given in Far Rockaway, N. Y., last Saturday evening, for the benefit of the Woman Suffrage Party, Max Jacobs was among the assisting artists, and scored a stirring success with his musicianly and finished playing of numbers by Wieniawski, Drdla, Ira Jacobs, Brahms, Kreisler and Vitale. Norma de Mendoza, a soprano, also met with uncommon favor, her voice, style, and interpretations pleasing her listeners immeasurably.

*Frederick Gunster*  
TENOR

Allentown (Pa.) Daily City Item.—"Mr. Gunster has a pure lyric tenor voice of charming quality which in its rising and falling rings true and clear."

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FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.  
\*HANS TANZLER, tenor, Royal Opera, Karlsruhe.  
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.  
\*MARGHERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.  
MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.  
\*HELENA FORTI, soprano, Dresden Royal Opera.  
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co., Hamburg, Stadt Theater.

HEINRICH HENSEL, dramatic tenor, Hamburg, Stadt Theater.  
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STEINWAY PIANO



## PITTSBURGH

**Murphy and Werrenrath Furnish Art Society Program**  
**—Martin Directs Choral Club Concert—Male**  
**Chorus Gives Season's Final Concert—Mozart's**  
**Season Closes**

Pittsburgh, Pa., April 26, 1917.

For the closing of the fourth season of the Art Society, Lambert Murphy, tenor, and Reinald Werrenrath, baritone, were chosen to give the program. The audience was a typical art society one.

The program opened with the popular duet "Solemn in quest'ora," from "Forza Del Destino." The soloists then took turns in rendering groups of songs including "Would God I Were the Tender Apple Blossom;" "Les Cygnes Noirs;" "Ah, Fuyez, Douce Image;" "Hear Me Ye Winds and Waves;" "Celeste Aida;" "Widmung;" "An den Sonnenschein;" "Zur Ruh, Zur Ruh;" "Liebesglück;" "Crying of Water;" "I Hear a Thrush at Eve;" "When the Roses Bloom;" "Coolan Dhu;" "Before the Dawn;" "O Red Is the English Rose;" "Tommy Lad;" "Night, and the Curtains Drawn;" "Fuzzy-Wuzzy;" and a duet, "The Lovers."

Mr. Murphy has a tenor voice, lyric in quality, he sings with an excellent understanding of the text, uses his voice in an easy and artistic manner, and his work cannot be praised any higher than the favorable comments recently accorded him for his work with the New York Oratorio Society in the rendering of Bach's "St. Matthew Passion." His work throughout the program was thoroughly enjoyed, which was demonstrated by an enthusiastic and appreciative audience.

Mr. Werrenrath has a voice of wide range and beautiful quality, which he uses with ease and care. He sings with a most intelligent interpretation, and his selections for this concert could not have been better suited to his art. He displays versatility, and the same can be said of Mr. Werrenrath as of Mr. Murphy regarding his work with the New York Oratorio Society. Mr. Werrenrath was compelled to repeat "O Red Is the English Rose."

Harry Spier, who was at the piano, furnished artistic accompaniments for both singers, and in accompanying Mr. Werrenrath played entirely without his notes.

**Martin Directs Choral Club Concert**

On April 24, the Tuesday Musical Club Choral brought another successful season to a close with a concert in the Upper Hall of Soldiers Memorial, under the direction of James Stephen Martin. This chorus, with a membership of sixty selected voices, was organized by Mr. Martin twenty-three years ago, and has been under his direction ever since. Judging from the work it has accomplished, it is a credit to Mr. Martin's recognized ability as a choral director. In songs by Brahms, Schubert, Sibelius, Hallett Gilbarte, Paul Ambrose, Macdougall and R. Huntington Woodman, the remarkable tonal beauty of his organization was shown to advantage. Max Bruch's "Fair Ellen" with Edith E. Sallada in the title role and Oliver S. Heck, as Lord Edward, was especially interesting. Mr. Heck was heard also in three songs from the "Rubaiyat of Omar Khayyam," by Arthur Whiting, Barbour's "Serenade" and "Lorraine, Lorraine Lorrie," by Spross. Blanche Sanders Walker was the accompanist of the evening.

**Male Chorus Gives Season's Final Concert**

Friday evening, April 20, the Pittsburgh Male Chorus, James Stephen Martin, director, closed its season, with Marie Morrissey, contralto, as the assisting soloist. This marked the closing of one of the best seasons this organi-

zation has ever had, and the program was given with as much interest and artistic beauty as is the usual way of this chorus.

Miss Morrissey's work was most acceptable, each number being given hearty applause. A detailed report of this concert will be found on another page of this issue.

**Mozart Season Closes**

Thursday evening, April 19, the Mozart Club closed its season with Max Bruch's "Cross of Fire." This number was preceded by an orchestral number, the overture from Mozart's "Magic Flute," prologue from "Pagliacci," and "Ritorna Vincitor," from "Aida," these two latter numbers being rendered by the assisting soloists, Marie Stapleton Murray and William Simmons, both of New York.

The work of the club was much better than on previous occasions, the music seemed to be better known, the attacks were right to the beat and the ensemble work throughout went with more dash and vim.

In addition to Miss Morrissey and Mr. Simmons, the soloists included, I. Kay Meyers, one of the best local baritones, who sang his very small part with a smoothness and dignity that could not have been done better by any one.

H. E. W.

## NEWARK

On Tuesday evening, April 17, the third annual public concert of the Musicians' Club took place in Wallace Hall before a large and enthusiastic audience. The program was varied enough to suit the most exacting taste, including choral numbers, violin and piano numbers, string quartets, vocal solos and various ensemble numbers; the opening number was "The Star Spangled Banner," and "America" was sung at the close. Those who contributed to the success of the evening were Inez Allen Potter, Alice Anthony, Anna M. Turner and Elsa Goepferich, sopranos; Mary V. Potter, Mrs. George W. Baney, Annett E. Faatz and Marion E. Heim, contraltos; John P. Beams, Claude W. Velsor, Harry Cole and Howell M. Stillman, tenors; Elmer Ross, John J. Kreidler, Charles M. Macknet and Clarence C. Jackson, basses; Isidor Werner, violinist; Beth Tregaskis, contralto; Ernest Burkhardt, tenor; Franklin H. Brannin and Alfred Anderson, violinists; Robert Griesenbeck, viola; Robert Atwood, cellist; Margaret Davies Stanley, soprano; Irvin F. Randolph, pianist, and Mabel Smith, Sidney A. Baldwin, Emily C. Pierson and James Philipson, accompanists. The work accomplished was a credit to the concert committee, which was headed by Mr. Philipson.

**Newark Symphony Orchestra Concert**

Under the direction of Louis Ehrke, the Newark Symphony Orchestra gave an interesting program in the Palace ballroom recently. This organization of fifty-five musicians was heard to advantage in Beethoven's second symphony, a Jaernefelt berceuse and allegro, and Liszt's second polonaise. Mr. Ehrke held his forces well in hand, and his interpretations were those of a thorough musician. Wilma Hillberg, pianist, was the assisting artist, who played the Tchaikowsky concerto in B flat minor.

**Percy Grainger in Joint Recital With Gladys Gilmore**

Percy Grainger, the Australian pianist, was heard at East Orange on Friday evening, April 20, when he gave a joint recital with Gladys Gilmore, soprano. Mr. Grainger's success was instantaneous, the Busoni arrangement of the D major organ prelude and fugue

serving to introduce to his audience this splendid artist. This impression was deepened in his other numbers, which included the Schumann romance in F sharp, Ravel's "Water Sprite," Grieg's "To the Springtime," "In Ola Valley," Scandinavian dance and a group of his own arrangement of folk tunes. He was recalled frequently, his encores, including a Chopin waltz, exquisitely played. Miss Gilmore was heard to advantage in songs by Ponchielli, Dvorak, Gretchaninoff, Fauré, Puccini, Tosti, Buzzi-Peccia, Rummel, etc. She was accompanied by Miss Quinby.

**Excellent Artists at Benefit Concert**

Anna W. Lawrence, harpist; Frank Pollock, tenor, and John Powell, pianist, appeared as soloists at the concert given in Wallace Hall for the benefit of the Hospital for Women and Children. Mr. Pollock was heard to advantage in numbers by Lalo, Tosti, Purcell and others. His singing of "Una furtiva lagrima," from Donizetti's "L'Elisir d'Amore," was particularly enjoyable. In the Beethoven "Appassionata" sonata and a Chopin group, Mr. Powell proved himself to be the altogether fine artist, and a group of his own compositions showed him to be equally gifted in that field of musical endeavor. In addition to harp solos, Mrs. Lawrence did very acceptable work as accompanist for Mr. Pollock.

**Mischa Elman at East Orange**

At the East Orange High School Auditorium, the College Club of the Oranges presented Mischa Elman in recital. It is scarcely necessary to speak here of this artist's worth. Suffice to say he pleased a large audience with his interpretation of the Nardini D major sonata, the Vieuxtemps fifth concerto, the familiar Beethoven minuet, Chausson's "Poeme," Schubert's "Ave Maria," two Scarlatti compositions, Gretry's "Air de Ballet," the Auer arrangement of Paganini's twenty-fourth caprice, and the rondino of Beethoven-Kreisler. Philip Gordon played the accompaniments most acceptably.

**Notes**

Ethel Richardson, pianist, gave a recital in Wallace Hall on Thursday evening, April 19, assisted by Reba Fairfax, soprano.

At the regular meeting of the Music Study Club, which was held at the residence of Mrs. William Scheerer, East Orange, the program was given by Mrs. Scheerer, Mildred Allen, Mrs. D. Frederick Burnett, Mrs. Paul Petri, Dora Becker, Frederica Sims, Madeline Miller, Florence Heinisch, Katherine Eymann. The work of each of these artists was of the best, calling forth much enthusiastic comment.

Doris Wightman and Suzanne Bowen were the soloists at the regular April meeting of the Newark Choral Society, which took place at the residence of the president, Mrs. Benjamin Norton Scudder.

H. B.

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 Pupil—"Three."  
 Teacher—"What are they?"  
 Pupil—"Lyric, dramatic, and epidemic."—Puck

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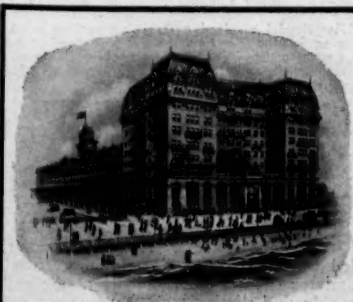
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## RUBINSTEIN CLUB HOLDS RED, WHITE AND BLUE BREAKFAST

On Saturday, May 5, the Rubinstein Club held its annual breakfast—a red, white and blue one—at the Waldorf-Astoria, New York. The grand ballroom, which was the scene of the delightful event, was magnificently decorated with American flags, and when the president, Mrs. William Rogers Chapman, later welcomed her guests “to the house of a thousand flags,” she selected the exact words with which to express the appearance of the ballroom. As Mrs. Chapman, looking very stunning in a white frock and lacy hat, and her honored guests were being escorted to the long table, artistically decorated with dogwood blossoms and fragrant white lilacs, the orchestra and choral, directed by Jessamine Kavanagh, rendered the following patriotic songs: “Three Cheers for the Red, White and Blue,” “New York State Song,” and “We Are With You, Mr. President” (Collins), the soloist being Mrs. Lutie Flechheimer. Then followed “La Marseillaise,” “America” and “The Star Spangled Banner.” During the singing of these numbers the American, French and English colors were unfurled in the four corners of the room and kept flying throughout by means of electric fans. While the guests seated themselves, a huge “Old Glory” was lowered from the center of the ballroom, making the general effect one of unusual beauty. And the members and their guests added still more to the loveliness of the picture in their gowns of white.

Before the sumptuous repast was served, everyone joined in the singing of Grace, which was given to the strains of Rubinstein’s “Melody in F.” Upon the conclusion of the breakfast, Mrs. Chapman made an address of welcome in which she stated that the things white stood for were purity, truth, innocence and loyalty, and these were all represented in our flag. In a few well chosen words, she also told the women how they could help serve their country. “Not necessarily by hoarding up your money,” said Mrs. Chapman, “and depriving yourself of many things, but by doing the best that is in you towards becoming more efficient in every respect. Women’s efficiency means much in these times to our President and country.” Before introducing the guests of honor, Mrs. Chapman read a telegram received from Col. Theodore Roosevelt, in which he expressed regret at not being able to attend the breakfast and tendering each member his best greetings.

Mrs. Charles S. Whitman brought the Governor’s good wishes; Mary Garret Hay spoke, not only of the excellent work done by Rubinstein’s president, but added that she was “a splendid, good creature.” Florence Guernsey recited a charming little verse, which ran something like this: “Emma Chapman, proud and true, Rubinstein, Rubinstein, here’s to you!”

Mrs. Austin N. Palmer, president of the Rainy Day Club, told the members that although she was the head of that club, when she woke up that morning, the first thing she said was, “Let it be fair today.” Mrs. Simon Baruch spoke of the patriotism and fine words uttered by various people present and remarked that they had been thrilling to all present.

The other honored guests to be introduced were: Mesdames George T. Guernsey, William Grant Brown, John Francis Yawger, John Miller Horton, Benjamin Prince, A. M. Palmer, Howard MacNutt, William M. Ingraham, Rose Grainger, Antonia Sawyer, Clara Novello Davies, Messrs. Vernon Stiles, W. Le Roy Coghill, Percy Grain-

ger, William Stengel and Helen Boswell. Julia Culp was to have been present, but she sailed for Holland the day before. Mrs. Chapman asked everyone to wish for Mme. Culp’s safe passage.

The musical program was a thoroughly enjoyable one, most original in its make-up. The first number was a demonstration of exercises, showing technic at the bar, required for the art of classical ballad dancing, given by La Petite Virginia, assisted at the piano by Kathleen Harding, by courtesy of Pauline Verhoeven, of the Metropolitan. The graceful little tot looked as though she had just stepped out of fairyland, with her golden hair and exquisite daintiness. Later, when she danced a waltz, she was the embodiment of grace itself, and the audience was absolutely fascinated with her. Next came a young singer from Cincinnati, Alma Beck, who displayed a beautiful dramatic soprano voice of considerable power in three songs: “One Golden Day” (Fay Foster), “In the Fields of Ballyclare” (Maley), and “Ah, Love But a Day” (Beach). The other singer, Olive Marshall, possesses a lovely soprano voice of good range and infinite sweetness, which was shown to particular advantage in “Love Is King” (Hall). The other two numbers were “O That I Had Wings” and Dell’Acqua’s “Villanelle.” Both singers received a good amount of applause.

The most brilliant feature, however, came in a war suite given by the pupils of the Florence Fleming Noyes School of Rhythmic Expression. Their grace was predominant and such work as theirs was on a plane of the highest art.

Jewel Hunt, bewitchingly clad in a costume of American flags, gave a descriptive dance, illustrating the national airs and dances of the allied countries. The singing of “The Star Spangled Banner” brought the concert to a close and then dancing held sway in the Astor Gallery as well as in the grand ballroom. The music was excellent, and when everyone started for home it was with the conviction that Rubinstein’s breakfast, concert and dance had been a huge success from beginning to end.

## Gunster Scores Again at Shreveport Festival

Following his very successful appearance at Birmingham, Ala., upon the occasion of the National Federation of Music Clubs convention, Frederick Gunster, the American tenor, sang at the Shreveport, La., Music Festival on a joint program with Christine Miller, contralto. Following are the highly complimentary reports from the press of that city:

### MILLER AND GUNSTER CHARM LARGE AUDIENCE.

The first concert of the spring festival series, given Wednesday night at the Coliseum by Christine Miller, contralto, and Frederick Gunster, tenor, was a most gratifying success, from both an artistic and financial point of view. Such a rare treat has seldom been afforded the music loving public of Shreveport, and many discriminating critics did not hesitate in pronouncing it the finest concert of its kind ever presented in Shreveport. . . . From the first note of the classic Italian group with which Mr. Gunster opened the program, the two artists held the huge audience spellbound, its admiration for the singers increasing with each succeeding number, until the evening was brought to an enthusiastic and patriotic climax by Miss Miller and Mr. Gunster leading the audience in singing “The Star Spangled Banner.” Not the least factor in the tribute of appreciation rendered by the audience was to the delightful personality of the two artists.—Shreveport (La.) Times, April 26, 1917.

An enthusiastic ovation greeted the wonderful artistry displayed by Mr. Gunster, the Southland’s own tenor, in his rendition of the opening group of the classic Italian masters. . . . He proved the height of his dramatic powers in the stirring group of “Desert Songs” by Gertrude Ross. . . . Both artists are fortunately possessed of that all too rare attribute in many singers—perfect enunciation, so clear that scarcely a word, even of their dialect songs, was lost in the large hall.—Shreveport (La.) Journal, April 26, 1917.

## Huss Pupils Heard

Something unique in the way of a students’ recital was that given on Monday evening, April 30, at Rumford Hall, New York, when the intermediate and advanced pupils of Mr. and Mrs. Henry Holden Huss were heard. The proceeds received from this affair were used for the benefit of the American and Armenian Red Cross, forming a practical evidence of the patriotic intents of the participants. A selected symphony orchestra added further novelty to the program, both in color and enjoyment. May Fenner opened the program, playing the Mendelssohn concerto in G minor with facile technic and with an interpretative grasp which spoke well for the training she has received. Indeed, these qualities were in evidence throughout the program, the pupils of Mr. Huss seeming to vie with each other in their efforts to reflect credit upon their instructor. Margaret Edgar played the Chopin valse in C sharp minor, and Katherine Nott the valse in E minor. Assisted by the orchestra, Ruth Boyd played the romanza from the Chopin concerto in E minor; Charlotte Strong won enthusiastic applause by her interpretation of the first movement of the Schumann concerto in A minor, and Edwin S. Stodola, artist-pupil and assistant of Mr. Huss, scored a pronounced success in the first movement of the Beethoven concerto in E flat. The vocal portion of the program was equally enjoyable. Jessie Martin sang “Einen Bach der fließt” (Gluck) and “Be Ye in Love with Apriltide” (Ward-Stephens) in a thoroughly delightful manner. Angel Takvorian appeared twice on the program, her numbers including “A May Morning” (Denza), an Armenian patriotic folksong, “Damon” (Stange) and “Voices of Spring” (Sinding). Much enjoyed was Haydn’s “She Never Told Her Love” and Caldara’s “Sebben Crudele” which Mildred Parry sang, and Kalenig Timourian gave Sibella’s “Un organetto suono sul la Via,” an Armenian folksong, and Cyril Scott’s “Lullaby.” Worthy of special commendation was Georgette Buschman’s singing of Haydn’s “My Mother Bids Me” and Mendelssohn’s “Das erste Veilchen.” In addition to the assistance lent by Mr. Stodola, Eva C. Ogletree, soprano, artist-pupil of Mrs. Huss, added much to the evening’s pleasure with a group of songs by MacDowell, Brahms and Franz, displaying a voice of wide range and unusual beauty. The program closed with an interesting performance of the first movement of the Bach concerto for two pianos, in C major, played by Maud Schumann and Herman Miller with the assistance of the orchestra.

## Charles W. Clark at Bush Conservatory

During the summer session of Bush Conservatory, Chicago, Charles W. Clark, baritone, will conduct classes in the interpretation of modern song literature and will also be available for private lessons.

Mr. Clark’s prestige as one of the world’s singers has attracted to his class singers from all over the country who seek the privilege of coaching with this distinguished artist. He is known in Paris as an authoritative interpreter of Debussy and other living French song writers, and in Germany as an artist of commanding power in the classical and modern German Lieder. In England he is recognized as an oratorio singer.

Mr. Clark has exceptional ability in imparting his knowledge and the teacher’s instinct for developing the pupil along needed lines.



THE FOURTEENTH ANNUAL BREAKFAST OF THE NEW YORK RUBINSTEIN CLUB, MRS. WILLIAM ROGERS CHAPMAN, PRESIDENT, WHICH TOOK PLACE AT THE WALDORF-ASTORIA, NEW YORK, MAY 5.



## ACROSS THE COUNTRY

**Amherst, Mass.**—Handel's "Messiah" was given here on Wednesday evening, May 9, with the Misses Dale and Williams, and Messrs. Hosmer and Marsh, as soloists. There was a chorus of three hundred voices from the Amherst High School and the Amherst College Choruses, and an orchestra of thirty-five pieces from the Amherst College Orchestra, the Smith College Orchestra, the Boston Festival Orchestra and the Springfield Philharmonic Orchestra.

**Aurora, Ill.**—The Spring Festival, which took place in this city the middle of last month, was a great success, and a great deal of the credit for this must go to Mrs. Theodore Worcester. Mrs. Worcester has been a decided factor in bringing good music to this city and it is through her efforts that the Chicago Symphony Orchestra, Frederick Stock, conductor, appears here three times a year. The children's chorus of this city is directed by Miss Pouk and Mr. Stables, and its excellent work surprised Maud Powell, who visited here recently, and she responded with an exquisitely played solo.

**Boston, Mass.**—(See letter on another page of this issue.)

**Chicago, Ill.**—(See letter on another page of this issue.)

**Cincinnati, Ohio.**—(See letter on another page of this issue.)

**Cleveland, Ohio.**—On April 26, the Cleveland Harmonic Club, J. Powell Jones, conductor, gave its last concert of the season. The club was assisted by Wilfred Glenn, bass, who was well received by the large and enthusiastic audience. In Schindler's "Katinka," the obligato solo was sung by Allen McQuhae, tenor. Mrs. Powell Jones was the accompanist for both club and soloist. The second chamber concert by the Philharmonic String Quartet, with Grace Benes, pianist, was given on April 27. The feature of the evening was the piano quintet by Edgar Stillman Kelley, this number being brilliantly performed and winning much applause. The student members of the Fortnightly Musical Club gave a recital and tea at the College Club, April 24. The program was rendered by Mrs. F. G. Hodell, Rena Titus, sopranos; Mrs. Arthur Born, contralto; Miss Crittenden and Miss Koester, pianists. Hermann O. C. Kortheuer, Liszt pupil, formally opened the Liszt Piano School, April 20, with a musicale and reception. The program for the fourth young people's concert of the Fortnightly Musical Club was given by the pupils of the Cleveland Music School Settlement on April 20.

**Connellsville, Pa.**—The Fifth concert of the Tuesday Music Club was given in Carnegie Library Hall, Tuesday evening, May 1, at which time vocal and piano compositions by Adolph M. Foerster were rendered. A paper was read by Mrs. James Rapport, and those participating in the musical program were Mildred Miller, Mrs. Harry Williams, William Brooks, Earl Russell, Howard Taylor, Jessie Rhodes, Gladys Humbert, Robert Werner, Pearl Keck and Mrs. Robert Morton. Mr. Foerster acted as accompanist for the vocal numbers.

**Denton, Texas.**—Nellie Phelps, pupil of Nothera Barton, rendered her graduation recital at the College of Industrial Arts on April 28. Three Dallas artists, Fern Hobson, violinist; Joseph Rucker, baritone; and Maud Gillespie Rucker, pianist, gave an enjoyable concert at the college on April 29 before an unusually large audience, the program being varied and eliciting the warmest of applause.

**Detroit, Mich.**—April 23, Hildegard Brandegge, violinist, and Mrs. Boris L. Ganapol, pianist, of the faculty of the Ganapol School of Musical Art, gave a most enjoyable sonata recital in Ganapol Hall. Ignace G. Paderewski gave a piano recital recently in the Light Guard Armory, under the management of James E. De Voe. Katharine Ruth Heyman's recent piano recital in the Green Room of the Hotel Pontchartrain was such a success that negotiations are pending for a return engagement. The Madrigal Club, composed of women's voices, under the direction of Charles Frederic Morse, gave a program for invited guests in the auditorium of the Ingleside Club on May 1. The program opened with "Across the Fields to Anne" (Clough-Leigher), and closed with "Undine" (Ware), the incidental solos being taken by Grace Davis and Grace Gray Brown, sopranos; and Orville Griffiths, tenor. Other numbers were part songs by Mrs. H. A. Beach, Victor Harris, and Marshall Kernochan, and arrangements by Gena Branscombe and Rhys-Herbert. The club showed careful training, and Lillian Gove Mumford added much to the program by excellent accompaniments and an artistic rendition of two Chopin etudes. Eleanor Hazzard Peacock, assisted by Mrs. Edwin S. Sherrill, gave a delightful recital for the New Century Club on April 24.

**Durham, N. H.**—The Zoellner Quartet made its second appearance here on April 30 in a concert which was given under the auspices of the New Hampshire College Lecture Course. This was the last of that series, and it was greatly enjoyed. Each succeeding appearance of this talented organization merits increased appreciation on the part of music lovers here.

**Fort Worth, Texas.**—The Girls' Glee Club of the Texas Christian University presented a new one act musical play called "Bluebird," on April 11. The book and music of the piece were written by Thomas Hoffman Hamilton, and the production scored a pleasing success.

**Grand Rapids, Mich.**—Carl M. Andersch and Charles Badaux were heard in a lecture-recital here recently. Mr. Badaux gave an interesting lecture in French and

English on Charpentier's "Louise," Mr. Andersch, pianist, playing important parts of the score. The State Music Teachers' Convention will meet here June 26, 27 and 28.

**Hartford, Conn.**—Ralph L. Baldwin, for nearly fifteen years musical director at the Fourth Congregational Church, ended his services there on May 1 to become director of music at the Immanuel Congregational Church. He succeeds Benjamin W. Loveland, who has been organist and choirmaster of this church for twenty-five years. Will C. MacFarlane, of Portland, Me., gave an interesting and pleasing recital on the new organ which the Austin Organ Company has just installed in St. Joseph's Cathedral. This organ is the largest in this city. Piano pupils of Edward Noyes, of the Hartford School of Music, gave a recital on April 24. Among those who were heard were Elliott Stanley Foote, Florence A. Atkins and Anna Bray Voight. Under the auspices of the Governor's Foot Guard a very successful performance of "Ermine" was given by local singers.

**Huntington, Va.**—On the evening of April 23, the Zoellner Quartet made its second appearance before a Huntington audience. The members presented a very interesting program, which was greatly appreciated by the large audience in attendance. They will return again next year. Their work is highly educational and their coming should be a musical event each year.

**Indianapolis, Ind.**—The last of the season's concerts given in the Church Federation course at Caleb Mills Hall was that given by Oscar Seagle, baritone, on April 17. The program was divided into six parts, grouping the songs of various nations. Especially effective were the "Negro Spirituals." Mr. Seagle won the hearty applause of the large audience from the very outset of the program.

**Jackson, Miss.**—Martha Blair, mezzo-contralto, pupil of Mary Forman of the voice department of Belhaven College, gave her graduating recital on May 3. She sang songs by Bach, Beethoven, Brahms, Mozart, Schubert, Schumann, Meyerbeer and Dell'Acqua, closing with a group by the American composers, La Forge, MacDowell and Beach. Her work elicited warm applause. Miss Blair was supported at the piano by Miss Wharton, who played thoroughly satisfactory accompaniments.

**Kalamazoo, Mich.**—The May Festival of this city is expected to take place May 14 and 15, and the event is being looked forward to with much interest.

**Lima, Ohio.**—On April 26, Louis Graveure, baritone, and Samuel Gardner, violinist, gave a concert under the auspices of the Women's Music Club. The concert was most satisfactory in every detail and successfully closed the twenty-sixth season of the club. Frank Bibb, at the piano, assisted both Mr. Graveure and Mr. Gardner effectively. Ralph P. Mackenzie gave an attractive supper party in honor of Mr. Graveure and Mr. Gardner, after which an informal musicale was given.

**Los Angeles, Cal.**—(See letter on another page of this issue.)

**Miami, Fla.**—Constance Reynolds, an advanced pupil of Barcellos de Braga, delighted the Community Class recently with a fascinating sketch of the "Life of Chopin," which she illustrated with piano selections. Elinor Scriven presented her music class in its final recital of the season on April 28. Those who took part were Doris Willis, Lila Mills, Mildred Price, Bessie Price, Elizabeth Peeples, Frances Brosins, Inez Hill, Beatrice Coates, Florence Dorothy, John Hewitt, Lillian Stuessy, Annie Kaedy, Estelle Meggs, Muriel Thompson, Dorothy Heslington, Florence Norwood, Mary Seymour, Cyril Bratley, Bessie Hewitt, Ione Stuessy, Marguerite Stuessy, May Aston and Mary Prior. The Woman's Club was entertained recently with a program of "The Music of Spring Time" characterized by Iva Sproule-Baker. Mrs. Thomas McAuliffe's music class gave a recital before an appreciative audience recently. John Oliver, baritone, left for New York this week on a business and pleasure trip.

**Minneapolis, Minn.**—(See letter on another page of this issue.)

**Newark, N. J.**—(See letter on another page of this issue.)

**New Orleans, La.**—The convention of the Louisiana Music Teachers was opened on Thursday, April 26, by W. H. Stropher, president, and was concluded by a reception held in the Gold Room of the Grunewald Hotel, on Saturday evening, April 28. The sessions were interesting and educational. Among the various papers and addresses were "Culture as an Art," by Oak Smith, of Elton; "Vocal Culture as a Science," by Eleanor Taylor, of the Louisiana State University; "Vocal Culture as a Pastime," by Florence Huberwald, of New Orleans; "Impressions of the Music Teachers' National Association Convention, New York, December, 1916," by Leon Ryder Maxwell, of this city; "The Place of Music in the Vocational School," by A. M. Culpepper, of Ruston; and "New Ideas in Piano Teaching," by Cecile Mandot, of Natchitoches. The newly elected officers are: H. Stropher, president; Walter Goldstein, first vice-president, and Anita Gonzales, secretary-treasurer. The University Chorus, under the able direction of Leon Ryder Maxwell, head of the Newcomb School of Music, and assisted by Laura Stevenson-Spang, soprano; Bentley Nicholson, tenor, and

This announcement was made in a Sioux City, Iowa, newspaper and shows the musical progressiveness of that city.

## SPECIAL Announcement!

The following stars will be brought to Sioux City under independent management and are in no way connected with the concert series of the Woman's Club:

**World's  
Premier  
Artists:** **John McCormack**  
**Rudolph Ganz**  
**Galli-Curci**

McCORMACK, OCT. 30th.  
RUDOLPH GANZ, DEC. 10th.  
GALLI-CURCI, MARCH 25th.

Sioux City concerts under the management of Dr. H. J. Meis.



Richardson Leverich, baritone, gave a delightful presentation of Haydn's "The Seasons." The soloists, chorus and orchestra reflected great credit upon the director's conscientious efforts.—Elizabeth Wood, formerly of this city and now of New York, gave a recital recently at which she presented an interesting program in a highly artistic manner. Miss Wood is destined to make her mark in the lyric world by reason of her natural endowments and her seriousness of purpose. Mary V. Moloney accompanied her effectively.—The Polyhymnia Circle gave its monthly musicale recently at Marquette Hall. A feature of the evening was the group of "Cautionary Tales," subtly delivered by R. Emmet Kennedy, the eminent local entertainer. Mrs. T. V. Buckley is the Circle's directress.—Chev. Dr. Giuseppe Ferrara was recently surprised in receiving from the Ricordi Publishing House two works by Sgambati, dedicated to him. Dr. Ferrara, who was for seven years a pupil of the lamented master, feels deeply honored by the tribute.—The St. Louis Symphony Orchestra, Max Zach, conductor, appeared here on April 30, with Arthur Hackett and Lillia Snelling as soloists. Mr. Hackett scored what may rightly be termed a sensational success, his beautiful voice and refined art completely winning his hearers. Miss Snelling achieved an equal triumph. The orchestra appeared under the local management of Harry Brunswick Loeb.

**Philadelphia, Pa.**—(See letter on another page of this issue.)

**Pittsburgh, Pa.**—(See letter on another page of this issue.)

**Portland, Ore.**—The Portland Symphony Orchestra closed its sixth season on Sunday afternoon, April 29, when the organization gave its seventh concert of the present series. Tchaikowsky's "Pathétique" symphony was the principal offering. Moses Christensen and Waldemar Lind were the two conductors, each directing several delightful selections.—With Otto T. Wedemeyer, baritone, as soloist, the Apollo Club, William H. Boyer, director, presented its final program of its ninth season on April 30 and pleased a large audience. Edgar E. Coursen and William C. McCulloch furnished the accompaniments.—Under the auspices of the Oregon Chapter of the American Guild of Organists, Lucien E. Becker, F. A. G. O., dean, William Robinson Boone, a gifted organist, was heard in recital on April 22.—Hiram H. Tuttle, baritone, and Albany Ritchie, violinist, came on April 27 and gave an interesting concert. They were presented by David Scheetz Craig.

**Rochester, N. Y.**—The Edith Rubel Trio, consisting of Edith Rubel, violinist; Marie Roemaet, cellist, and Brenda Putnam, pianist, recently gave two interesting recitals for Rochester audiences in the Genesee Valley Club. The first recital was on April 11 and consisted of music of the first sixteen centuries. The second recital, on April 20, embraced music of the seventeenth to twentieth centuries inclusive. The performances of these young women are a pleasure. Their programs give variety of interest and hold the occasional concert goer as well as the concert habitue.—The Monroe County Chapter of the State Music Teachers' Association was organized in the studios of Mr. and Mrs. Marvin Burr on the evening of April 24 and the following officers elected: W. H. Carter, president; Charles E. van Lear, vice-president; Elizabeth Casterton MacDonell, secretary-treasurer.—Eduardo Barbieri, one of Rochester's most capable violinists, gave a recital recently before a large audience. William Sutherland accompanied him.—The Rochester Symphony Orchestra, Ludwig Schenk, conductor, gave its last concert of the season on April 25. All the numbers of the program were given with fine effect and a great deal of credit for this must be given Mr. Schenk, the conductor. Alf Klingenberg, pianist, was the soloist, playing the Grieg concerto with authority.

**San Antonio, Texas.**—Nothera Barton, head of the piano department of the College of Industrial Arts, Denton, Texas, gave a successful recital on April 27. (See letter on another page of this issue.)

**Santa Barbara, Cal.**—A pleasing vocal recital was given recently at the Woman's Club by ten pupils of Helen M. Barnett. Alice Gross assisted at the piano.—Robert Raymond Lippit gave a piano recital for the benefit of the war sufferers of France. His program, consisting of numbers by Beethoven, Chopin, Debussy and Grieg, was most intelligently and sympathetically interpreted.—One of the great events of the present musical season here, due to the untiring efforts of Mrs. E. F. Herbert, was the violin recital of Fritz Kreisler last month.—A unique musicale was given by moonlight in the Spanish Court at the State Normal School on April 5. The program consisted of groups of songs by the chorus, directed by Mrs. Barnett, vocal and violin solos and Greek dancing.—Maude Fay gave a splendid recital here recently. She was effectively accompanied by Gertrude Ross, the well known composer.—Harriet Pasmore sang two groups of songs at the Arlington Hotel on the evening of April 12. Miss Pasmore has a superb contralto voice, which she uses with intelligent and sympathetic control.—The New York Symphony Orchestra, Walter Damrosch, conductor, played a fine program here on the evening of April 29.—Professor Howard E. Cavanagh held a students' recital at his studio recently. Mrs. Cavanagh, who has a fine contralto voice, assisted and Mrs. Carl Wyant accompanied.—Ten of the junior pupils of Caroline Kellogg Dunshee's piano class entertained their mothers at Mrs. Dunshee's studio.

**Schenectady, N. Y.**—Under the direction of Inez Field Damon, supervisor of music in the public schools of this city, the orchestra and glee clubs of the Schenectady High School were heard on Friday and Saturday evenings, April 27 and 28, presenting the same program on both occasions.—Arrangements have been made to have a complete course in public school music at the summer school of the Peabody Conservatory of Music the coming session, which will open June 25 and

last six weeks. Inez Field Damon has been appointed to conduct the course, which will offer a valuable opportunity to those desiring to equip themselves better for teaching school music.

**Selma, Ala.**—The Choral Club and the Music Study Club combined to furnish the solo and ensemble music for the Alabama State Convention of the United Daughters of the Confederacy, in session here May 1, 2, 3, 4. At the opening meeting, held in the Y. M. C. A. auditorium Tuesday evening, Mrs. W. C. Ward and Norma Frost played the Arensky suite, op. 13, for two pianos. Annelu Burns, violinist, played the adagio from the suite by Ries. The chorus of women's voices sang the "Spring Song" from "Samson and Delilah." Mary Boylan, soprano, was heard in "The Sweet O' the Year" (Charles Willeby), and Margaret Grove, contralto, in "The Cry of Rachel" (Mary Turner Salter). The morning and afternoon sessions of the convention were held in the ballroom of the Dallas Club, and the musical numbers rendered included selection from "Madame Butterfly," Genevieve Creagh, soprano; "Love's Whisper" (Charles Willeby), and "Yesterday and Today" (Hawley), sung by Mrs. Walter Allen, contralto; "The Nightingale" (Ward), Mrs. Alexander Cawthon; quartet, "When Our Work Is Ended," Messrs. Martin, Hungerford, Eskew and Rosser; and "The Vesper Prayer," Frank Brackett, Victor Allen. At the final evening session, Rose Franz Harper, accompanied by her daughter, Henrietta Harper, sang the "Ballatella" from "Pagliacci"; Mrs. August Rothschild, violinist, played the allegro from the seventh De Beriot concerto; Mr. McKinley, baritone, sang the "Cavatina" from Faust; Bella Benish, pianist, played the concerto (Arensky), and Carrie Dickens, of Mobile, sang two selections by Mrs. Beach.

**Springfield, Mass.**—The Choral Club, of Hartford, Conn., joined forces with the Schubert Choir of this city in a concert given here recently. Lucy Gates, soprano, was the soloist, greatly delighting the large audience, who appreciated her excellent work.—After some months of delay due to disagreement in the city government regarding the budget for 1917-18, final action was taken recently, and Charles M. Courboin, of Syracuse, N. Y., was chosen municipal organist for one year. Mr. Courboin will give two recitals a month on the great municipal organ, except during the months of July and August. He is planning to give the first recital on June 5, and the second on June 20 or 21, and probably will be heard in connection with the annual national convention of the National Organists' Association, which is to be held in Springfield next August. A committee has been appointed by Mayor Frank Stacy to have charge of the recitals, the committee consisting of George Dwight Pratt, chairman; Henry G. Chapin, treasurer; Edward H. Marsh, a man of much experience in managing such affairs; Albert Shaw, the president of the Common Council, and the Mayor ex-officio. It is hoped that the recitals during the coming year will be so successful that organ recitals on the magnificent municipal organ may become an annual event. Mr. Courboin will retain his position as organist of the First Baptist Church of Syracuse, as his work as municipal organist will not require all of his time.

**St. John, N. B.**—A very creditable performance of "H. M. S. Pinafore," under the auspices of the Standard Chapter, I. O. D. E., was given for patriotic purposes by amateur talent at the Opera House, Thursday, April 26. The cast included F. C. MacNeil, F. T. Hazel, A. C. Smith, F. J. Joyce, Thomas Guy, Ira Pidgeon, F. J. Punter, Donald Young, Louise Anderson, Frances McInerney, and Frances Travers. D. Arnold Fox was the musical director; Mrs. J. M. Barnes, pianist; and E. M. Olive, stage manager. There was also esthetic dancing by Beryl Mullin and the "Sailor's Hornpipe" by Catherine McAvity, Kathleen Coster, Kathleen Sturdee and Dorothy Blizzard.

**Syracuse, N. Y.**—The newly organized Community Chorus, under the direction of Harry Barnhart, of New York, has held several enthusiastic rehearsals and bids fair to become one of the most valuable musical features of Syracuse life. Much credit is due Jessie Z. Decker and her associates on the committee for accomplishing so much along this line. The last rehearsal at Central High School was attended by over a thousand people.—The Morning Musicals have elected the following officers for the coming year: President, Mrs. Frederick Honsinger; vice-presidents, Harriet Fitch, Jessie Z. Decker, Mary Dissel; treasurer, Mrs. Harry L. Vibbard; secretary, Helen H. Brockway; directors, Katherine Seymour, Mrs. W. W. Sweet, Clara Drew, Ethel Damms, Mrs. Frank Weedon, Ruth Thayer Burnham, Laura van Kuran, and Mrs. Percy Lee.—The University Chorus, Prof. Howard Lyman, director, presented "Stabat Mater" on April 26, in Crouse College, the soloists being Grace Bonner Williams, soprano; Frederic Martin, bass; Frank Ormsby, tenor, and Florence Mulford, contralto. Prof. Harry L. Vibbard and Earl Buell Collins acted as accompanists. The entire performance was well done, the chorus singing with freshness and vigor under Professor Lyman's inspiring leadership, and the solo work was all of exceptionally good quality.

**Utica, N. Y.**—At the annual meeting of the Central New York Chapter, American Guild of Organists, held in Grace Church, the following officers were elected for next year: Dean, Gerald F. Stewart, Watertown; sub-dean, F. R. Bullock, Little Falls; secretary, Wilhelmina Woolworth, Watertown; treasurer, John P. Williams, Utica; registrar, Florence L. Dunham, Utica; librarian, Clara V. Drury, Utica; executive committee, Andrew de J. Allez, Cooperstown; Miss M. A. Briesen, Utica; Russell Carter, Amsterdam; Charles M. Courboin, Syracuse; Charles Learned, Watertown; Mrs. R. B. Maltby, Little Falls; Harry S. Mason, Auburn; Gordon R. Peters, Utica; George K. van Deusen, Syracuse. The June meeting will be held in St. Ann's Church on June 5.

## Wassili Leps to Conduct "Masque of American Drama"

Wassili Leps, the well known conductor and director of choruses, has been selected to direct the music for the performance of "The Masque of American Drama," which was written by Reginald de Koven, and which will be given the week beginning May 14 by the students of the University of Pennsylvania. This is to be given on an extensive scale. Mr. Leps will direct an orchestra made up of sixty men from the Philadelphia Orchestra, and also the rehearsals of the chorus of 300 voices. There will be a dancing chorus of 500, which is being trained by William J. Cromie, of the department of physical education; while the classes in pantomime are being drilled by Mrs. William Meriam Price. Percy Winter, the veteran dramatic director, is looking after the work of the principals. A better man than Wassili Leps could not have been chosen as music director, for he not only does his work in a masterly manner, but he always has his forces under perfect control. There is no doubt that this can be anything but a success.

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Photo by Matzene, Chicago.

ROSA RAISA.

One of the leading members of the Chicago Opera Association, of whom the Chicago Herald on one occasion during the past season said: "Rosa Raisa, the Santuzza of the cast, presented one of the most convincing impersonations of that feverish Sicilian that has ever been heard here. Clearly an actress of more than ordinary intelligence, she offered a moving impersonation of a character which frequently is overcolored. Nor did her brilliant voice fail to reflect the emotion of her soul. The listeners left the artist in no doubt as to the success which she had made."

#### McLellan Artists Who Are Accomplishing Results

Sue Harvard has been appointed as soloist at the First Church of Christ, Scientist, New York, having been selected out of sixty-five singers. She has had many important dates this season, among them a joint recital with Harold Bauer and the Barrere Trio.

Olive Nevin, also a soprano from Pittsburgh and a relative of Ethelbert Nevin, has made a notable start in the East. She has appeared at a number of exclusive drawing rooms, in recital at the Women's University Club, the Eintracht Society of Elizabeth, N. J., the Jersey City Arion, and the Edgeworth Club of Sewickley, Pa. She has been engaged for the Lockport, N. Y., festival and will make a special feature of Nevin songs.

T. A. Thomas of Farrell, Pa., has just had great success in recital at University of West Virginia and has been engaged for the Lockport Festival. He was at one time tenor soloist of the Second Presbyterian Church of Pittsburgh, Pa.

Helen Alexander is another successful soprano of Youngstown, Ohio, who owes her vocal equipment to Eleanor McLellan. She has been the soloist for some years in the largest Methodist Church in Ohio and won the prize offered by the National Federation of Music Clubs, in 1915 for the best soprano voice and training in that state. She has been engaged for the June festival of Baldwin Wallace College, Berea, Ohio and also the Lockport, N. Y., festival. Miss Alexander is a Welsh girl.

Meta Christensen is another of Eleanor McLellan's successful pupils, having the alto position in the well known Brick Church of East Orange, N. J., for the past year. She will leave there to take a better position in one of Brooklyn's large churches famous for its fine choir. She has a busy season for next year and starts the winter with the Lockport festival.

T. S. Williams, of Cleveland, Ohio, has signed for the coming season at Brick Church, East Orange, N. J. He has a voice of great beauty and has no difficulty in singing high notes so rare in most tenors, but not with those trained

in the McLellan studios. He is already in demand and has made great strides in the year in which he has been with Miss McLellan.

Christie MacDonald the comic opera star, is also one of the many artists who is enthusiastic over the results obtained by the McLellan route to vocal perfection.

Rose Schnabel, alto who has signed for the coming season with the Dutch Reform Church of Jersey City, N. J., one of the best alto church positions in Jersey City, owes all of her vocal training to Eleanor McLellan. She has a range of almost three octaves, full, vibrant and rich in quality; she had barely an octave range when she first placed herself with her present teacher.

Emily Beglin, dramatic soprano, has the soprano solo position in the same church with Miss Schnabel. She sang last June at the Federation of Music Clubs held at the Waldorf Astoria and has had a busy season with concert work.

Estelle Landis, soprano of the "Soldier Boy" company, and Rita Gould, the talented comedienne, are also studying at the McLellan studios.

Mrs. Ray Ebersson, mezzo of Texas, who has a spring tour through that State, is another devoted and grateful artist; and many other singers' successes have been due to the training received with Eleanor McLellan.

#### A Busy Month for Idelle Patterson

The month of May will be a very busy one for Idelle Patterson, who in the last two years has risen rapidly in the ranks of American artists. Miss Patterson has been a decided success in both concert and opera and her long experience and her natural talents have now equipped her with adequate means to conclude satisfactorily whatever she undertakes.

On May 1 she was soloist with the Banks Glee Club at the Hotel Plaza, New York; on the 8th, at Philadelphia for a second Temple Glee Club appearance; on the 10th, at Rockville, Conn., in a performance of the "Rose Maiden" with the local chorus; on the 20th, at Trenton for a second time this season with the Arion Glee Club, which is the only

case in the history of the club that the same soloist has appeared more than once the same year. At Lancaster, Pa., her recent success was such as to secure a re-engagement for next season. Indeed, everywhere this artist has sung during the past nine months, she has been re-engaged, which is ample testimony as to her popularity.

Miss Patterson was selected by Albert Reiss to create the role of Lucinda in the forthcoming productions of Gounod's "Mock Doctor," which will afford her an opportunity to disclose her dramatic talents, as it is strictly an acting part. She will also alternate as Seraphina in Donizetti's "Night Bell." In this style of work Miss Patterson is thoroughly at home, her long tour as prima donna with the Gilbert and Sullivan Opera Company and her season with David Bispham having given her a finished stage technic.

#### CINCINNATI

#### Caruso Liked in Concert—Conservatory and College Notes

Cincinnati, Ohio, May 5, 1917.

The Caruso concert with the Cincinnati Symphony Orchestra under Dr. Kunwald's direction, which took place on the evening of May 1, attracted an immense audience to Music Hall. It was not his rare vocal endowment alone that called for the enthusiastic appreciation he received on this occasion, but his artistic gifts as well. The great tenor sang in his familiar style the "O, Paradiso," Meyerbeer; "Una Furtiva Lagrima," Donizetti, and "Vesta la Giubba," from "Pagliacci," but showed especial refinement in his simple renderings, his encores, of which he gave six, one a charming song by his accompanist.

The orchestra played the accompaniments to the arias in excellent style and added three numbers, the Rheni overture, the "New World" symphony, and "Capriccio Italienne," Tchaikowsky, in its usual finished manner. Dr. Kunwald's reading of the Dvorak symphony made its performance very effective and it was applauded greatly.

#### College Pupils Play

Violin pupils from the class of Emil Heermann, of the College of Music faculty, were heard in recital at the Odeon, Friday evening. Fine shading, solid technic, positive assurance and graceful bowing stood out so prominently in the participants as to make their work deeply impressive. The most conspicuous among these were Aaron Gorodetzky, Lucy Rutledge, Phillip Dreifus, Lizette Linne-mann and Nell Gallagher. In keeping with the artistic standing maintained by the violinists in this recital was the exquisite piano playing of students from the class of Walter Gilewicz who alternated with Mr. Heermann's pupils on this program. The students of Mr. Gilewicz all show the results of contact with a school such as that to which Mr. Gilewicz belongs, where rigid discipline predominates. Those young pianists who were heard to particularly fine advantage were Evelyn Huston, Irene Cooper, Ernestine Schmitz and Harry Spangler.

Thursday evening pupils from the class of Louise Dotti, of the College of Music were presented in recital. The program was one that appealed strongly to all lovers of song, while the participation in it of Marjorie Hankinson and Charlotte Sandman, both of whom, known to the musical public through their appearance with the symphony orchestra at popular concerts, and the Springer Opera Club, gave added attraction to the occasion.

The piano recital given last Monday evening by advanced pupils of Romeo Gorno, of the College of Music, was a very successful one. Mr. Gorno is well known here through his own concert appearances as an artist pianist, and his pupils reflected great credit on his effective methods as an instructor.

Florence Hawkins, the brilliant young soprano whose activities with the Springer Opera Club performances and other affairs given by the College of Music, are well remembered, visited her musical alma mater last week, after a very successful concert tour of the Pacific coast. Miss Hawkins' beautiful voice and general musicianship won for her the coveted Springer medal and a diploma from the college.

#### Conservatory Talents Heard

Hilda Wernsing, pupil of Wilhelm Kraupner, was heard in a piano recital at the Conservatory of Music, on the evening of May 2. Miss Wernsing gave proof of being an earnest student and a very capable pianist. The principal number on her program was the D minor Rubinstein concerto, which she gave a broad reading and played with great fluency.

Margherita Tirindelli's song recital on the evening of May 3, at the Conservatory of Music, before a large and interested audience, revealed a voice of lovely quality and showed great versatility in her interpretation of songs of various periods and schools. Naturally much interest was attached to her singing her father's songs which comprised a delightful feature of the program.

Flora Mischler's song recital at the Cincinnati Conservatory of Music, took place May 4. Miss Mischler is a pupil of John Hoffmann, who is known for his progressive musicianship and extensive repertoire. He had selected for his pupil a program peculiarly suited to her voice and style, which lend themselves particularly well to numbers calling for delicacy of treatment. Her performance was highly appreciated and elicited much applause.

Herbert Silbersack, violinist, won honors by his capable playing of three entire concertos in his recital at the Conservatory of Music, May 5. Young Silbersack, who is still in his early teens, has already a well developed technic, is poetic and draws a good bow. Few violinists would essay to play the G minor concerto of Bruch, D minor of Vieuxtemps, and E minor of Mendelssohn all on one program, which he did with flawless memory and in a very acceptable manner.



## MINNEAPOLIS

Heading the list of local events was the meeting of the vocal section of the Thursday Musical, when "Cavalleria Rusticana" was given under the direction of Eugen Skanden. Dr. Caryl Storrs, of the Tribune, gave a talk on the opera; Lillian Zelle furnished violin numbers. The afternoon's pleasure was assured, as the local favorite contralto, Louise Barnolt, sang the role of Lola. Experienced in opera, gifted with a remarkable voice of sweetness and controlled by intelligence and musical discretion, Miss Barnolt was the "hit" of the opera. She has never been heard here to better advantage. Miles McNally was a good Alfio, Walter Mallory gave a fine reading of Turiddu, Alma Boyd and Frances Coveny sang "Santuzza," while the whole was supported by an excellent chorus of mixed voices.

## Orchestral Art Society Program

The first movement of the Mozart G minor symphony opened the program, April 25, given by the Orchestral Art Society at the Central High School under the skillful direction of William MacPhail. This energetic body of sixty-five amateur musicians give performances of such a superior type that they can hardly be classed with the amateurs. For instance, the rendition of the three dances from "Henry the Eighth" was finished; the Sibelius "Valse Triste" and the Schubert "Military March" equaled many professional performances that the writer has heard. The orchestra also accompanied the first movement of the Mozart piano concerto played beautifully by Kate Mork-Twitchell, the first movement of the Mendelssohn concerto, for violin, played by Ralph Truman, and the "Romance" in F major by Beethoven, played by twelve solo violins. Every evidence of careful training and the greatest regard for traditional readings marked all these numbers.

## Marie Kaiser at Apollo Club's Final Concert

The Apollo Club gave its final concert of the season before a crowded house at the Auditorium. H. S. Woodruff was again the enthusiastic director who has led this admirable organization for some years. Our own Rhys-Herbert accompanied the club and was the composer of the first number—a rearrangement of "Hail Columbia." This was followed by Koschat's "Hunters March," Clay's "Gypsy John," Gernsheim's "Salamis," sung impressively. In Gelbke's "Jubilate Amen" the club received tremendous applause and the humorous song, "Round Cape Horn," came in just right. Schubert's "Onnipotence" closed the program.

Marie Kaiser made an acceptable soloist with her intelligent interpretations of Debussy's "L'Enfant Prodigue," a group of German and French songs, and a final group of English songs. An unusual feature of the program was a group of songs sung by 100 boys who are members of the high schools in the city. Their fresh young voices have been well trained by Raymond Carr.

## Annual Frolic of Thursday Musical

The annual frolic of the Thursday Musical took place at the Schubert Theater, April 23, under the skillful management of Marie Gjertsen-Fischer. There were twelve acts, 150 people in the cast, with an orchestra of twenty, and the program was given without a hitch or a mistake. The playing of the orchestra under Ruth Anderson's direction has never been excelled at any meeting of the club. The Associate section gave an historical review of the twenty-five years of the club's existence, each year being represented by a member dressed in the fashion of that year, with the "Voice of the Press," by Nellie Bailie couplets by Mrs. C. H. Hunter. Agnes Fryberger gave a burlesque on a servant girl hearing a concert for the first time. "A Music Critic's Conference" was an excellent farce on such a meeting. The "Handkerchief Scene," from "Othello," was given by Mrs. W. P. Remington and Claire Coutant. A kitchen symphony was about the "best ever," with practically every utensil from the kitchen taking its place in the symphony orchestra scheme. James Davies (critic on the Daily News) and Victor Nilsson (critic of the Journal) gave a problem play, "The Invisible Husband," which made a "hit." An Oriental interlude preceded the beautiful "Japanese Fan-tasy," given by twenty-five girls from the student section. "Cleopatra—a Rushing Ballet" was the funniest skit ever given here, with Mrs. C. W. Gardner in the title role, with "Mordkin," "Pavlowa," the lover and lovers and four Ethiopians, no burlesque could possibly have been funnier. A "Marriage Jubilee" was staged by the executive board when "Minneapolis Minnesota, Esquire," was wedded to "Thursday Musical" with elaborate ceremony. Caryl B. Storrs in the role of Percy Grainger and James Bliss as Debussy gave a revised version of Grainger's suite, "In a Nutshell," which was christened "In a Grape-nut Garden" (there's no reason), with the four movements, "Waiting for the Platform Omelette," "Soused, but Hopeful," "Pastorale" and "Gum Chewers' March." The music written by Mr. Bliss was very clever, the program notes by Dr. Storrs were exceptionally funny, while the concussion instruments used were mostly from the barnyard (used in the "Pastorale"). For the last movement over 200 pieces of gum were thrown into the audience, those who were fortunate enough to get a piece were asked to stand and chew gum to the music and the beat of the baton in the hands of C. B. Storrs. This was scored for two pianos and was witty in the extreme. A grand finale was given by the whole cast on the stage, when a burlesque "Community Sing" was directed by Wilma Anderson-Gilman, who followed this with the real singing of the "Star Spangled Banner." Thus an afternoon of good fellowship was finished in a dramatic way, with every one enthusiastic. The funds thus raised will go to Music Settlement and Red Cross work. R. A.

## George Rasely Creates Favorable Impression

George Rasely, the young tenor who is becoming rapidly known in this city as a singer of many attainments, created a favorable impression last week at two concerts, one

given at the residence of Mr. and Mrs. Albert Tracy Huntington of South Orange, N. J., and the other at the City Club of New York on April 30.

His program on the 28th was arranged to show his versatility, inasmuch as it contained Massenet's "La Réve" ("Manon"); "Bits of Poetry" ("Hok-ku"), by Milligan, translated from the Japanese by Lafcadio Hearn; "Separazione," an old Italian folksong, arranged by Sgambati; a group of old English ballads and modern English songs by Crist, Hammond, Campbell-Tipton and Chadwick.

At the City Club, in addition to one or two old English ballads, Mr. Rasely rendered delightfully the Cornish air, "Where Be Goin'?" also two numbers by Brahms, and "Ils etaient trois petits chats bance" (Pierné). A feature of his English group was "Beatrice," by Harold Milligan, who accompanied Mr. Rasely at the piano. Alice Eldridge, pianist, was the other assisting artist.

## Fernando Carpi as Almaviva

One of the great successes of the recent season here at the Metropolitan Opera House was scored by Fernando Carpi, the gifted lyric tenor who sang the role of Almaviva in the "Barber of Seville" with a fluency, grace and effectiveness which placed him at once in the ranks of the very greatest interpreters the role ever has had in New York. As is well known, it is one of the most difficult tenor parts in the entire operatic repertoire, because it requires on the part of its interpreter not only distinction of bearing and mobility of acting, but also vocal agility, and a complete mastery of legato and piano so far as the singing element is concerned.

Mr. Carpi has been in great demand everywhere, especially for the part of Almaviva. In Italy he frequently



FERNANDO CARPI,

As Almaviva in the "Barber of Seville" (Act I).

has been called upon to travel long distances in order to assume the role at very short notice. He is considered the best Almaviva on the Italian stage at the present time. He sang the role with remarkable success at the great Exposition of Rome a few years ago, when all the famous artists of the world were appearing at the celebrated historical series of performances as the Costanzi. Another triumphal appearance of Carpi as Almaviva took place at the centenary celebration of Rossini at Rome. It will be remembered that the "Barber of Seville" had its première in Rome and scored a fiasco; possibly because at the first appearance the part of Rosina was sung by a mezzo-soprano, that being the register in which Rossini has written the role. The Rome series of performances were so successful that the same ensemble who appeared on that occasion were engaged afterward in a body to give representations of the "Barber of Seville" at the San Carlo in Naples and other Italian theaters. The company scored sensational successes everywhere.

In Paris, on the occasion of the inaugural series of the performances at the Champs Elysées Theater, under Astruc, Carpi sang Almaviva many times, and the Rosinas who appeared with him were, among others, Mme. Barrientos, Mme. Pareto, Mme. de Hidalgo, Mignon Nevada, Marta Lipkowski, etc. At the San Carlo Theater, in Lisbon, the critics were especially enthusiastic after Carpi's appearance there as Almaviva, and one of the prominent reviewers laid stress particularly on the fact that "after Mazzini no one has been received here as enthusiastically as Carpi."

Other appearances which he made and which, according to the critics resulted in exceptional successes, took place at Petrograd (with Battistini as the baritone), Turin, Trieste, at Coven Garden, London (with Luisa Tetrazzini as Rosina), and more recently at Havana and at the Metropolitan in New York.

At the last named opera house Fernando Carpi will make frequent appearances next year, not only as Almaviva, but also in the other light tenor roles of the repertoire. In the "Barber of Seville" his partner will be Mme. Barrientos.

## Reinhold Warlich in Los Angeles

Not long ago Reinhold Warlich, the excellent baritone and artistic interpreter, gave a recital in Los Angeles, with Fritz Kreisler accompanying at the piano. Of the interesting event the Los Angeles Graphic, April 28, said the following:

Reinhold Warlich's voice may be described as a low baritone of unusual roundness and mellowness of quality.

If this program of last Saturday may be taken as expressive of his musical sympathies, he may be said to tend toward the sentimental rather than toward the dramatic. Many tints of tone color are at his command and he shades his work beautifully, yet with a preponderance toward that somber melancholy which so often is found in even the best baritone voices.

It was a fine artistic tribute of one artist to another, the fact of Kreisler's playing the piano accompaniments to Warlich's songs. Moreover, it was a delight to see the broad musicianship of Kreisler evinced in his mastery of the piano and his subtle shadings in perfect accord with the whims of the singer.

I pity the man who plays for Kreisler, unless he be an unusual accompanist; for an artist who himself can furnish so perfect an accompaniment would want a perfect one in return.

## Goetzl to California

Dr. Anselm Goetzl, the well known composer and conductor, has been engaged by Oliver Morosco to write the music for three new musical comedies, which that enterprising manager will produce during the forthcoming season. In order to remain in consultation and co-operation with Mr. Morosco, Dr. Goetzl is about to leave for California, where he will spend the summer. The first of the pieces for which Dr. Goetzl is to write the score is by Avery Hopwood, and will be called "A Full Honeymoon."

## Alma Clayburgh Sings

Alma Clayburgh, the concert soprano, was a guest last week at the Executive Mansion in Albany, N. Y., when Governor and Mrs. Whitman entertained the Presbyterian Convention. A dinner was succeeded by music, Miss Clayburgh singing Scotch songs, an English recruiting song, and "The Star Spangled Banner," all of which met with resounding applause. At present Miss Clayburgh is at Hot Springs, Va., and will sing in the South at several concerts soon.

## Seagle Makes Hit in Kansas City

A telegram from Kansas City to the MUSICAL COURIER dated May 3 says "Oscar Seagle's appearance at the Kansas City May Festival was a tremendous success, so much so that Horner and Witte, his western representatives, on the next day closed several contracts for his appearance in western cities during the season 1917-1918. His success was instantaneous and he made perhaps the most favorable impression of any baritone that has ever visited Kansas City in concert."

## Katharine Goodson Visits the Sultan's Palace in Java

Katharine Goodson, who is now touring in Java with tremendous success, received a special invitation to the Palace of the Sultan of Solo, that she might have the unique opportunity of hearing his wonderful band of twenty players on the gamelan, the native instrument of Java, and also see his private troupe of Javanese dancers. It was a most unique experience for the pianist.

## Pupil of G. Caruson Wins Favor

Elizabeth Brooks, soprano, pupil of Guglielmo Caruson, appeared at Hotel Plaza, New York, Friday evening, April 27, as one of the leading girls in "The Daughters of the U. S. A.," given by the Semple School for the benefit of the American soldiers and sailors.

She was graciously received and sang several songs with much ease, displaying a fine voice, especially in the upper range.

## Court Decides in Favor of Malkin Music School

An interesting case argued in the Appellate Division of the Supreme Court recently, involved the question as to whether the Malkin Music School, New York, on account of the incessant music arising from instruction given in that institution, should be forced to change its headquarters. Judge Gavegan rendered a decision against the Malkin Music School, but the Court of Appeal has reversed Judge Gavegan's decision, doubtless due to the efforts of Mr. Malkin's attorney, Benjamin Grossman.

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### RICCARDO STRACCIARI IS FOND OF AMERICAN WAYS, CUSTOMS AND LANGUAGE

Few baritones have enjoyed such favor in their first year on the operatic stage as has Riccardo Stracciari, who has sung at all the important opera houses of Europe, at the Metropolitan Opera, New York, with the Chicago Opera Association and this past winter with the Bracale Opera



RICCARDO STRACCIARI,  
Distinguished Italian baritone.

Company in Havana. He began his operatic career at the age of twenty-four at the Pagliano of Florence, as Marcello in "Bohème." So marked was his success in this role that he was sought by impresarios far and wide in Italy for this special role, so much so, in fact, that in speaking of it to the writer he said, "I can not reckon this first year as part of my career because, as a matter of fact, it was devoted to singing nothing but the role of Marcello."

"Was Marcello your first professional appearance?"

"No. Strange as it may seem, I made my first professional appearance not in opera, but in oratorio. I substituted for the famous baritone, Kaschman—who though retired from the stage, is still a professor at the Conservatory of Naples—in Perosi's 'Resurrection of St. Lazarus.' After singing Marcello for a year—and here Stracciari laughed at the thought—"I was called to the opera at Alexandria, Egypt."

"By the way, where did you study?"

"I am a native of Bologna and studied at the conservatory there. Carpi, who is now with the Metropolitan Opera, and I were fellow students."

"Of all my recollections of artists and maestri, I enjoyed that of the famous Maestro Antonio Cotogni of Rome most. My first appearance in Rome was at the Costanzi in 'Traviata.' At the end of the first act Cotogni, who did not know me at the time, came behind the scenes and said, 'Are you Stracciari?' I admitted that I was. Whereupon he said, 'I am Cotogni' and embraced me. 'At last,' he cried, 'I have heard somebody sing as they did in my day.' Thereupon he invited me to his home and from that day on we became close friends. He introduced me to several of his baritone pupils, remarking to them, 'While Stracciari sings in Rome there will be no lessons. Go and listen to him sing. That in itself is the best possible lesson.' Every time after that when I appeared in Rome I would receive a card from the Maestro, which read, 'I have six pupils,' or 'I have eight pupils,' or 'I have ten pupils,' so that arrangements could be made for their admittance."

"Luigi Mancinelli, the veteran Italian conductor who was

at the Metropolitan for so many years, was also very much interested in my work. When he heard me sing the Barber in 'The Barber of Seville,' he said, 'You made me forget all my memories of former ones.' Praise coming from such men as these is the kind that goes to your heart and makes you work all the harder."

"Is your son here with you?"

"No. He is now at the Cicognini School, at Prato, near Florence, a school from which such famous Italians as Carducci and Gabrielle d'Annunzio have come. As soon as the war is over, I intend to bring him to this country, put him in a school here and let him learn the American ways, customs and language."

"From this I infer you are fond of American things in general."

"Indeed, yes!"

### DR. CARL'S PUPILS PLAY FOR JOSEPH BONNET

#### Notable Organ Program at Old First Church

Whether Joseph Bonnet learned anything about organ playing or not at the recital of the pupils of the Guilman Organ School, last Thursday afternoon, remains to be discovered. But the brilliant French virtuoso must certainly have been impressed with the solid and thorough training the young organists are receiving at the hands of Dr. William C. Carl. He listened attentively throughout the entire program and congratulated both instructor and scholars at the close. A number of friends of the performers, patrons of the school, and a few privileged persons were gathered together of one accord in the galleries of the Old First Presbyterian Church, New York, and Dr. Carl was in the midst of them.

William D. Brown, Jr., began the recital with a fine performance of Bach's toccata and fugue in D minor. Edith M. Pollard followed with a choral prelude, "O Sacred Head Once Wounded," also by Bach. Then Frederic W. Berryman played a more modern work that seemed to please the select audience immensely. It was the allegro from Felix Borowski's first sonata.

Waldo S. Newbury returned to Bach and played most effectively the great fugue in D, which Joseph Bonnet had recently performed on the same organ. The Guilman Organ School pupil was not to be disturbed by any such things as that. He showed no signs of nervousness, but gave good evidence of his careful training. Albert B. Mehnert next gave an enjoyable performance of Dietrich Buxtehude's choral "Praise God, Ye Christians All," a fine old work which Bach may have heard his predecessor play. Alexandre Guilman, the great French organist whose name lends such distinction to the school Dr. Carl so admirably directs, was drawn upon for the next number. Grace M. Konkel was the organist. She played the allegro from Guilman's first sonata, after which Paul M. Padden chose for his number the "Christmas Choral," by the great Bach's son, W. Friedmann Bach. Gladys N. Gale showed fine execution in the finale from Louis Vierne's first symphony, and Willard Irving Nevins played Joseph Bonnet's "Variations de Concert," well enough to win the well deserved praise of the composer. The recital was practically a private affair, but the influence which these young organists are already exerting and will continue to exert is by no means so private. It extends to all parts of America. Probably the director, Dr. Carl himself, would gladly produce pupils from the Guilman Organ School who can eclipse his performances as an organist. Let him look to his laurels if he continues to train such scholars as those who played in honor of Joseph Bonnet, on Thursday afternoon, May 3, 1917.

#### Mr. and Mrs. Sulli Entertain

An afternoon of music at the home of Mr. and Mrs. Giorgio Sulli, New Rochelle, N. Y., on Sunday, April 29, displayed the gifts and excellent training of the pupils of Mr. Sulli, and gave pleasure to the large number of invited guests who were present. The first number on the program was Rogers' "The Star," sung by Mrs. Sulli, whose dramatic soprano voice delighted the audience. Abraham Hirsch, tenor, sang an aria from "L'Elisir

d'Amore" (Donizetti), and Catherine Conway, soprano, followed with "Spirit Flower" (Campbell-Tipton), and "Ballata" from D. Guarnay (Gornes). Maria Suberta, lyric soprano, was heard in "La Partida" (Alvarez), and "Racconta" from "Cavalleria Rusticana," and an aria from "Don Carlos," were given by Nerina Quaglino. Jessamine Florence Dyer, mezzo, closed the music of the afternoon with "L'Enfant Prodigue" (Debussy), and "O Moon Upon the Water" (Cadman). All those appearing were pupils of Giorgio Sulli, whose good work was attested by their various performances.

The house and the sun parlor, where the guests were seated, were charming with spring flowers.

#### Two Important Appearances for Mme. Whistler

At the annual spring festival of the Beethoven Society, Mrs. James Daniel Mortimer, president, which took place in the Ritz-Carlton, New York, on Saturday, April 28, Grace Whistler appeared on the program as a guest of honor and as an artist. As the latter she was heard in an aria from Massenet's "Le Cid," "Pleured mes yeux," and a group which included the prelude from Ronald's "Cycle of Life," Brewster's "The Little Cares," and Rachmaninoff's "Floods of Spring." Gifted with a voice of much beauty, Mme. Whistler also has a talent for interpretation which she has developed to a fine art. Her audience was delighted with the charm with which she sang her numbers, and rewarded her with prolonged applause.

Another important engagement which Mme. Whistler filled with much success was an appearance as soloist at



GRACE WHISTLER.

the ball given by the New York branch of the Over-Seas Club, which was given in the Hotel Majestic. It was attended by the various consuls and the leaders in the professional and social world of the metropolis. To Mme. Whistler was given the honor of opening the program, and her singing of "The Star Spangled Banner" aroused the delight of her audience.

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### Bernard Ferguson Engaged Third Consecutive Season for Montpelier Music Festival

Bernard Ferguson, baritone, soloist at St. Paul's Cathedral, Boston, and recognized throughout New England and the Middle West for his distinguished attainments in the field of concert and oratorio, has been engaged to sing for the third consecutive season, June 7 and 8, at the annual



BERNARD FERGUSON.

Montpelier (Vt.) Music Festival, Nelson P. Coffin, director. On the opening night Mr. Ferguson will be heard in the role of the Prophet in Mendelssohn's famous oratorio, a role for which he first became noted some years ago at the dramatic production of "Elijah" by the Majestic Opera Company, of New York, when he alternated with Gwylim Miles, then his teacher. Other soloists at the Montpelier performance will be Caroline Hudson-Alexander, soprano; Marguerite Morrison, contralto, and Lambert Murphy, tenor. On the second night of the festival Mr. Ferguson will sing a miscellaneous program.

The season just ending has been the busiest and most successful in Mr. Ferguson's experience. Possessing a fine baritone of unusual sweetness, resonance and virility, musicianship, both native and cultivated, and a personality that wins his hearers, he has sung extensively and with an effect that invariably justified the growing popularity of his work. In addition to a large number of appearances in many other sections of the country, Mr. Ferguson has filled this past season a great many important engagements in each of the five New England States. Some idea of the success that he has met with on all occasions may be gained from the critical excerpts appended, covering but a small proportion of these engagements:

Mr. Ferguson sang in manly fashion and with rhetorical intelligence.—Boston (Mass.) Herald.

In the prologue from "Pagliacci," always a popular number, Mr. Ferguson took his audience by storm.—Providence (R. I.) Journal.

Mr. Ferguson was the first of the soloists, and his rich and tuneful voice, which has pleased audiences here before, won for him instant praise.—Keene (N. H.) Evening Sentinel.

Mr. Ferguson, whose voice is a most unusually sweet and resonant baritone, received a big ovation.—Lynn (Mass.) Evening News.

It is no disparagement to the other vocalists to say that Mr. Ferguson made the hit of the afternoon. In addition to a magnificent baritone voice perfectly handled, he possesses temperament and personal magnetism.—Concord (N. H.) Daily Patriot.

Bernard Ferguson, a manly, stalwart baritone, who shows plainly the stage presence and ease of a singer who has faced a great many operatic audiences, sang his five solos with much bravura, skill and commendable clarity of enunciation.—Springfield (Mass.) Union.

Mr. Ferguson is young and possesses a baritone voice intensely dramatic in quality, of great volume and power and capable of expressing the deepest emotions. He sang with telling dramatic fervor and convincing style.—Portland (Me.) Evening Express and Advertiser.

His smooth, well rounded baritone voice is full of expression and his marked versatility was indicated in his selections.—Woonsocket (R. I.) News.

Mr. Ferguson has a voice of remarkable power and resonance, and uses it with distinguished art, tone phrasing and expression, satisfying the most exacting, while his enunciation is a joy, so perfectly formed and clear cut is every word of what he sings, whether in the lighter or more dramatic of his numbers.—Portland (Me.) Daily Press.

The part of Elijah was taken by Bernard Ferguson, who possesses a good baritone of great volume and sweetness of tone and proved to be thoroughly at home in the oratorio. From the opening recitative, "As God the Lord of Israel liveth," through until the closing chorus, his work was of the most excellent character.—Middletown (Conn.) Penny Press.

It is needless to say that Mr. Ferguson lived up to all that has been said of his ability as a singer and gave as much pleasure to his hearers as any who have previously been on our concert stage. His tones are broad and full, his diction perfect, every note carrying to all parts of the large hall with remarkable effect.—Montpelier (Vt.) Evening Argus.

Mr. Ferguson, a baritone with a marked dramatic instinct, sang with the authority of an older and more experienced singer. His

delivery of the text is graphic and delineative. His rhythmic sense might be studied by his seniors, as also his incisiveness and dispatch in recitative. The commanding qualities of the singer's style made their effect overwhelmingly and deserved the answering applause.—Boston (Mass.) Globe.

### Mme. Galli-Curci in Yonkers

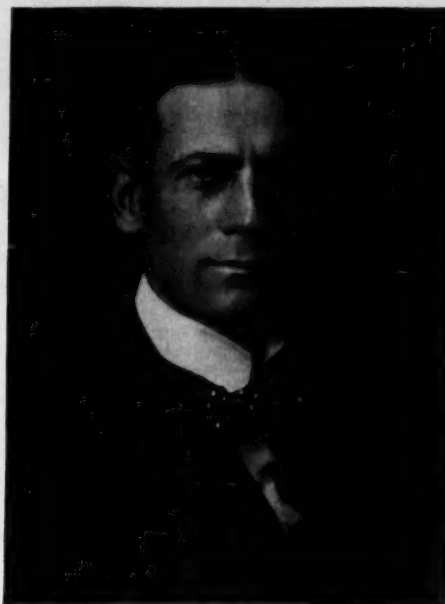
Next Tuesday afternoon, May 15, Amelita Galli-Curci will give a recital in Yonkers, N. Y., assisted by Manuel Berenguer, flutist; Homer Samuels, pianist, and the New York Rubinstein Club choral, under the direction of William Rogers Chapman. Her portion of the program will be as follows:

"Caro Nome" from "Rigoletto" ..... Verdi  
 "Menuet de Martini,"  
 "Les quinze ans de Rosette,"  
 "Au bord de la Fontaine,"  
 (Pastourelles du XVIII Siecle avec accompagnements de Weckerlin)  
 "Chanson de Solveig" ..... Grieg  
 "Bourbonaise" from "Manon Lescaut" (in French) ..... Auber  
 "Little Dorry" ..... Chopin  
 "Maiden's Wish" ..... Seppilli  
 "Carcelares" (in Spanish) ..... Chapi  
 "Bell Song" from "Lakme" (with flute obligato) ..... Delibes

If, for any reason, Mme. Galli-Curci is unable to appear, Mrs. Chapman, president of the Rubinstein Club, under whose auspices the concert is being held, declares the money will be refunded.

### Gaston Sargeant for Plattsburg

Gaston Sargeant, basso of the Chicago Opera Association, a veteran of last summer's Plattsburg camp, has been one of the first to step forward out of the ranks of the music makers into the ranks of Uncle Sam. Mr. Sargeant volunteered for Plattsburg, has passed the rigid physical examinations, and leaves before the middle of the



© Victor Georg.

GASTON SARGEANT.

month to join the first force of the Officers' Reserve Corps that is going there.

Something that Mr. Sargeant hopes to avoid is loneliness and separation from his fellow singers. "It looks," said he, "as if Uncle Sam is going to have more need for officers than for opera singers, and I sincerely hope to see a lot of my comrades of the stage as comrades at arms."

### Marguerite Melville-Liszniewska to Return

Marguerite Melville-Liszniewska, who has firmly established her reputation both as teacher and pianist in the last two seasons in America and who, for several years previous to that, was one of the assistants of the late Professor Leschetizky in Vienna, sailed for her Vienna home last week on the boat which took the Austrian ambassador-to-be-and-was-not. Mme. Liszniewska has a husband and two children waiting for her in the Austrian capital and, much as she disliked to be obliged to give up her work in America, felt that her place was with them at this time and that this would be the last opportunity for her to return to them. She will, however, return in the fall to resume her work here, or if that is impossible, immediately upon the cessation of the war.

### Tribute to Mme. von Klenner

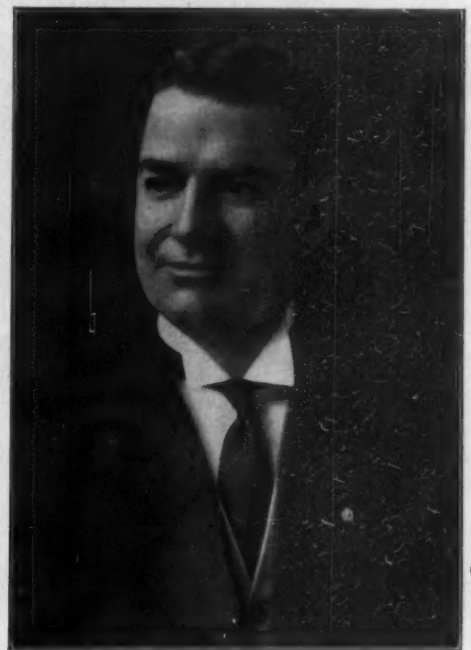
A great honor has been conferred on Katharine Evans von Klenner, founder and president of the National Opera Club of America. A stained glass window has been presented to Salem College in North Carolina as a memorial to Mme. von Klenner from the St. Cecilia Societies, made up from the alumnae in various parts of the United States. The tribute is the more remarkable inasmuch as such a memorial never has been executed before to a living teacher of music. Last week the stained glass window, very beautiful indeed, was exhibited at a reception in the studios of J. and R. Lamb in this city, who designed and executed the piece of art.

### Mary Warfel to Appear With Mme. Galli-Curci

Mary Warfel, the harpist, has been engaged to appear with Amelita Galli-Curci next fall at the Maine Festival, under the direction of William Rogers Chapman.

### I. Kay Myers Accepts New Position

I. Kay Myers, the popular bass-baritone of Pittsburgh, took up his duties as soloist at the First Presbyterian Church, N. S., the first of this month. For seven years previous to this he held a similar position with the Shady-side Presbyterian Church, where he was most successful. Among Mr. Myers' recent engagements were appearances with the Pittsburgh Mozart Club at that organiza-



I. KAY MYERS.

tion's closing concert of the season, and at Steubenville, O., where he sang in the performance of the "Creation," given by the Apollo Club of that city, Prof. T. J. Davies, director. Indeed, so genuine was his success on this latter occasion, that he was immediately re-engaged for an appearance there in the fall. On May 16 Mr. Myers is booked to sing the "Rose Maiden," with the North Side Choral Society.

### Whistler Pupils Sing at Rainy Day Club

Marjorie Knight and Elise Morgan, both pupils of Grace Whistler, the well known singer and teacher, appeared at the Rainy Day Club meeting which was held at the Astor Hotel on Wednesday afternoon, May 2. The young singers delighted a large audience with their artistic work, and it is quite certain that they will enjoy even more success as they gain experience in the concert field.

### OBITUARY

#### Mrs. Hugh Angier

Elizabeth Forsyth Angier, wife of Hugh Angier, civil engineer, died of heart disease April 30 at the home of her daughter, Mrs. Stephen L. Angier, No. 210 West One Hundred and Tenth street, New York. Her former home was at Atlanta, Ga.

Mrs. Angier was born in Erie, Canada, and in early life did much concert work, singing in Covent Garden, London.

Following her marriage Mrs. Angier went to Atlanta, where for many years she was prominent in musical circles. She was chairman of the musical department of the Southern Exposition at Atlanta.

#### Frank Hilton Chandler

Frank Hilton Chandler, for several seasons auditor and at one time secretary of the Chicago Opera Company, died suddenly Saturday night, April 28, at his residence, 6304 Wayne avenue, Chicago. The deceased is survived by his wife, Maude Woodley Chandler, well known soprano and vocal teacher in Chicago, and by his son, Frank Hilton Chandler, Jr. Mr. Chandler was forty-three years old.

#### Anthony Cortese

Anthony Cortese of London, Ontario, widely known throughout Canada as a violinist and director of the Cortese orchestra, died very suddenly, April 24, of heart failure, in his home. He is survived by his widow, three sons, Angelo, John, and Joseph, all well known artists, and two daughters, Mrs. Hartsell and Jessie Cortese.

#### Domonic C. Harmiontore

While singing on the stage of the Chalet, a cabaret on the Bridge Plaza, in Long Island City, May 7, Domonic C. Harmiontore, known as the East Side Caruso, placed his hand over his heart and sank to the floor dead. Death was caused by heart disease. Harmiontore was thirty-eight years old.



CARUSO MEETS HIS DOUBLE.

Enrico Caruso, arriving in Toledo, Ohio, for his recent concert, was serenaded by the band of the Fifth Ohio Infantry. He responded to the serenade with a salute to the flag. The amusing part of this incident was the discovery of Caruso's double, who can be seen in the picture. At the extreme right stands E. L. Bernays, of the Metropolitan Musical Bureau.

### Minnie Tracey Warmly Received in Cincinnati Recital

Minnie Tracey, for the past two seasons a member of the Cincinnati Conservatory of Music vocal department, was heard in her own song recital in the Woman's Club Auditorium, Cincinnati, Saturday evening, April 21. She was assisted by Jean Ten Have, violin; Ellis McDermid, flute, and Elizabeth Barbour, accompanist. Miss Tracey's success is well summed up in the following review taken from the Cincinnati Enquirer:

After many years of artistic activity in Europe and, in a minor measure, in this country, Minnie Tracey last night made her first appearance in concert in this city. She has been identified with the musical life of this community for several years, and more than passing interest was aroused by her concert last evening. The spontaneous cordiality of her reception did not leave any doubt as to the affection of the audience, and this warmth was maintained throughout the evening.

In the wide experience which has been Miss Tracey's she was able to present a program of unusual numbers, many of them heard here for the first time, and some of them of decided artistic interest. One of the most important of these was a cantata for voice and violin by Rameau, charming in its content and a beautiful example of the graceful and at the same time heartfelt writings of the early French school. Miss Tracey, with the aid of Jean Ten Have, violinist, gave it an artistic performance, in which the intelligence and spirit of the singer served to illuminate it. A noble air of "Redemption," by César Franck, was another notable offering.

A group of Scandinavian songs, difficult to sing and generally ungrateful, made demands of sustained interpretative ability well met. Among the best things of the evening was a group of modern French songs, including a very effective one by Henry Fevrier, called "L'Intruse." Miss Tracey preluded the song by an explanation of the Maeterlinck poem which forms its text. Its rendition marked the best moment of the concert.

Jean Ten Have was the assisting artist. He played two graceful numbers, a "Villanelle" by Granzioli and an allegro by Puccini, in his accustomed style, while the flute obligato were well played by Ellis McDermid. The accompaniments of Elizabeth Barbour were worthy of particular mention.—Cincinnati Enquirer, April 21, 1917.

Miss Tracey has resigned her position with the conservatory for next season.

### Soder-Hueck Tenor Scores at Carnegie Hall Concert

George F. Reimherr, tenor, sang on Monday evening, April 30, at a concert given by the St. Andrew Society at Carnegie Hall, New York. His numbers included songs by Fay Foster and Harry Burleigh, his beautiful voice and excellent method of singing winning many new admirers for his art. Although the hall was filled, the excellence of his diction enabled the listener in the farthest corner to understand all that he sang. On Friday, April 27, Mr. Reimherr was accorded similar acclaim at the home of a prominent leader of the New York social world. Mme. Soder-Hueck well may be proud of this artist-pupil.

### Columbia Menorah Society to Give Concert of Jewish Music

Monday evening, May 14, at Horace Mann Auditorium, 120th street and Broadway, under the auspices of the Columbia Menorah Society, a concert of Jewish music, including folk, synagogue and national music, will be given by several of the foremost figures in Jewish musical circles in New York. The participants include Kurt Schindler, Leon Kramer, Rabbi David de

Sola Pool, Pinchos Jassinowsky, the Halevy Singing Society, Mischa Violin, Sara Gurowitsch and others. The concert will differ from the recent productions of Ernest Bloch in that it will devote itself almost entirely to historic and favorite traditional and modern Jewish melodies. This is the final event in a campaign by the Jewish students of Columbia University on behalf of the fund for the relief of Jewish war sufferers. Tickets for the affair can be secured from Lionel S. Popkin, 425 West 114th street, or from any Menorah Society in New York, or from the Intercollegic Menorah, 600 Madison avenue.

### Atlanta Greet Lila Robeson

As a member of the Metropolitan Opera Company, Lila Robeson spent the week of April 23 in Atlanta, and while in the Queen City of the South was the recipient of much attention. She gave two private recitals at the residences of Mr. and Mrs. W. P. Stanley and Dr. and Mrs. M. N. Stone. Mr. Stanley was formerly organist and choir director of the Second Presbyterian Church, Cleveland, Ohio, when Miss Robeson sang there, and these two entertainments were given in her honor. One of the pleasant recreations arranged for her was a picnic at Stone Mountain, with luncheon in an old stone house on the summit, where Miss Robeson exercised her voice amid real Walküre surroundings.

Since her return to New York she has been busy rehearsing in the "Mock Doctor," Gounod's opera, which will be produced soon and in which she has a prominent part as the wife of the doctor who, through her instrumentalities, is forced to assume a role of which he knows nothing. This part gives Miss Robeson an opportunity to exercise her fine dramatic talents for comedy, and is not unlike that of Gertrude in "Hänsel and Gretel," which all opera-goers have recognized as one of her most finished impersonations.

### Marie Mikova, a Wager Swayne Pupil

Marie Mikova, who played the Liszt E flat concerto at Aeolian Hall on Sunday afternoon, April 29 as soloist with the Young Men's Symphony Orchestra, Arnold Volpe, conductor, is a Wager Swayne pupil and has been Mr. Swayne's assistant for several years, both in his Paris studio and since the war sent him to New York. Mr. Swayne's specialty has always been that of preparing pupils for public appearance and the excellence of his method was again demonstrated in Miss Mikova's splendid work. Besides a completely efficient technic, it was evident that she had a thorough grasp of the musical possibilities of this brilliant work. It was effectively elaborated to the very last detail.

### Patriotic Chorus Sings Again

At the reception given in Madison Square Garden, New York, to the French officers and sailors, a notable feature of the program was the singing of national anthems, by the Patriotic Chorus of Women Singers. This chorus, which is composed entirely of professional singers, is conducted by Clara Novello Davies. Mme. Davies is well known both

in this country and in Europe, and her singers have taken many prizes.

The chorus made its initial appearance at the big concert recently given in the Metropolitan Opera House for the benefit of the mutilated soldiers of the Allies. The singing and the enthusiasm aroused by these singers was such that many prominent people recognized the possibility of the chorus as a stimulus for patriotism. Thus the chorus became organized, and now stands ready to serve the country. Rehearsals are held on Monday at twelve o'clock, at the Grand Central Palace. Patriotic women who wish to lend their voices in such a noble cause may attend rehearsal or communicate with the chairman of the committee.

### Guy Bevier Williams in Detroit

A high light in the course of concerts, given by the Detroit Symphony Society this winter, was the appearance with that orchestra of Guy Bevier Williams who, according to all accounts, played the Liszt E flat concerto with a verve and brilliancy that fairly electrified the audience.

This artist is a potent force in his community and during the short period of his residence in Detroit has to his credit a record of accomplishment that is surprising.

Together with Mrs. Maude Embrey Taylor, Charles Frederic Morse, William Howland and Edward Britton Manville, prominent musicians of Detroit, Mr. Williams organized the Detroit Institute of Musical Art with a faculty of fifty members and with standards and artistic purposes so strong that it immediately took rank as one of the first class conservatories of the Middle West.

As president and head of its piano department, Mr. Williams has attained immediate and striking results. His



GUY BEVIER WILLIAMS,  
President of the Detroit Institute of Musical Art.

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Mr. Williams is constantly busy in the recital field and is preparing some interesting programs for the coming season.

### Grace Hoffman Sings With Famous Artists

It was a distinct compliment to Grace Hoffman, the young coloratura soprano, to invite her to appear on Sunday afternoon, April 22, at the great gala concert given at the Brooklyn Academy of Music for the benefit of the American Red Cross and "L'Union des Arts." Miss Hoffman sang David's "Charmant Oiseau" with flute obligato and received a tribute of warm applause, which was well deserved. A voice of much beauty and purity both of diction and vocal style are winning for her a steadily increasing popularity. The distinguished artists with whom Miss Hoffman appeared on the program were Lucien Muratore, tenor; David Bispham, baritone; Jacques Thibaud, violinist; Lina Cavalieri, soprano, and Eleonora de Cisneros, mezzo-soprano.

### Aborns Go From Brooklyn to Bronx

The operas given by the Aborn Grand Opera Company at the Brooklyn Academy of Music last week—their final one in Brooklyn this season—were "Rigoletto" and "Lucia di Lammermoor." The principal parts of "Rigoletto" were well sung by Richard Brunn as Rigoletto, Nadina Legat as Gilda and Andrea Arensen as the Duke of Mantua.

On Thursday evening, May 4, a large audience was present to witness the performance of Donizetti's "Lucia di Lammermoor" at which Nadina Legat was Lucia, Andrea Arensen, Edgar; Giuseppe Rossini, Arthur, and Richard Bunn, Henry. The sextet was especially well rendered and it evoked a great deal of applause. The company has opened in the Bronx this week.



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